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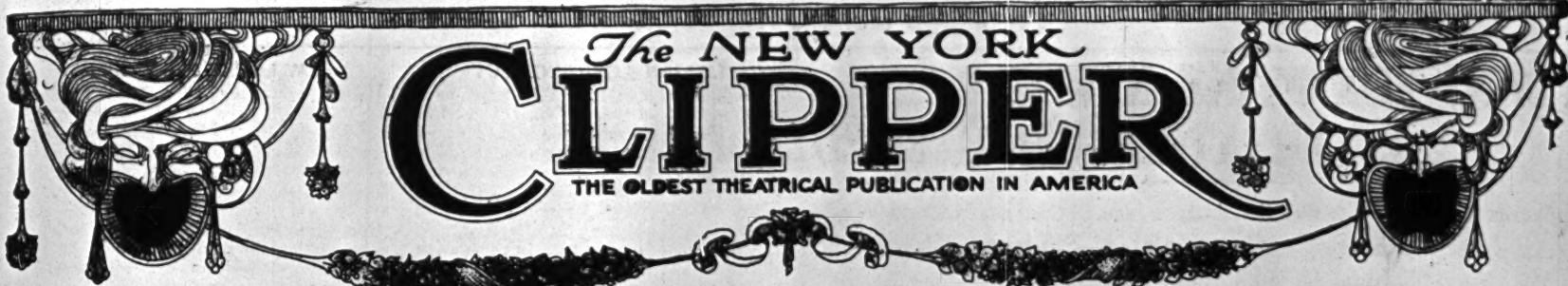
THE NATIONAL THEATRICAL WEEKLY





**GERTRUDE GRAVES**  
Sensational Coloratura Soprano  
A Vaudeville Triumph





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## SHUBERT PRODUCERS ANXIOUS OVER NEXT SEASON'S HOUSES

**Booking Office Said to Be Saving Number One Houses in Big Cities Like Boston, Chicago, Washington, Etc., for Experiment in Giving Vaudeville Shows**

Producers booking through the Shubert office, were reported, early this week, to be becoming nervous over the houses they are to get next season, inasmuch as all efforts, up to the present, to have their attractions penciled into the Number one Shubert houses in the big cities such as Boston, Chicago, Washington, etc., have been met with refusal or evasive answers. In fact, one of them stated on Monday, none of the number one Shubert houses in any of the big cities have been "set" for next season, an unusual situation at this time of the year.

The reason given, according to these producers, is that the Shuberts really intend to try the vaudeville game next season and are holding their best houses open for the experiment. If successful, the plan will be extended to the second class cities such as Hartford, Syracuse, Rochester, etc., other houses being arranged for, meanwhile, to take care of their legitimate attractions.

According to people in a position to know, the actual determination of the Shuberts to enter the vaudeville field in competition with the already established circuits, came about through the placing, by the Keith people, of a show in the Century on Sunday nights. Long before that, the Shuberts had thought of the plan, but it was not until they saw what money

there is in the vaudeville business, by watching the shows put on at the Century and then comparing the cost of the bill with the receipts for the night, that they finally came to the conclusion to put their idea into operation. Accordingly, communication was established with several financiers and it is said that a meeting was recently held at which the whole proposition was gone over and the financial backing of the venture arranged.

At this meeting, it is said, Lee Shubert produced the figures of the Century concerts, proving to the financiers present that the receipts were invariably three times what the bill cost. He then went on and explained how, next season, he planned to operate Sunday concerts in at least five Broadway houses and, if they all proved successful, the other houses in New York and Brooklyn in which he could play on Sunday nights, is very extensive. To supply the acts for these concerts, he told the men assembled, he could bring acts appearing in shows in nearby cities to New York, pay their fares both ways, and still make a great deal of money. Five Broadway houses, giving a concert on Sunday night, could make, on an average, he estimated, \$1,000 per concert net, judging by the Century figures and those obtained from the Central and Wintergarden, where they have been giving such concerts for some time.

### "FRIVOLITIES" OPENING ON COAST

SAN FRANCISCO, June 12.—When G. M. Anderson's "Frivolities" opens here on the 21st, it will start a four week's run at the Casino. The prices are to be 50c to \$1.50 top.

In the cast will be Henry Lewis, Bip and O'Brien, Lynn Cantor, Mat Keefe, Gallagher and Rolley, Sophie Bernard, Franke Davis, Delle Darnelle, Dolly Best, Richard Bold and Jeanne Voltaire, besides the chorus of fifty. Paul Asch is musical director for the show.

### MAX GORDAN SAILS

Max Gordan, of Lewis and Gordan, sailed for Europe on Saturday of last week aboard the steamer *Lapland*. He will be gone for the better part of the Summer and while on the British Isles and the continent, intends to line up a number of foreign "flash" acts.

### "GOLDEN DAYS" QUITTING CHI

CHICAGO, Ill., June 14.—"Golden Days," with Patricia Collinge, which has been playing here for twelve weeks, will leave the Blackstone on Saturday evening.

### BARR TWINS OUT OF SHOW

The Barr Twins did not open with the new Winter Garden show in New Haven Monday night, they having left during the dress rehearsal Sunday evening. An argument in regard to costuming caused the split and the girls are now looking about for a new act in which to re-enter vaudeville.

### LEASE OLD OPERA HOUSE

CHICAGO, Ill., June 14.—The site of the old Crosby Opera House, 16 to 30 West Washington street, where General Grant was nominated for president in 1868, has been leased by the Asher Brothers, who plan to erect thereon a new theatre and office building to cost about \$1,500,000.

The property, 110 x 182, has been leased for 101 years, at an average rental of \$83,787, which, capitalized on a 5 per cent basis, is equivalent to \$1,675,750. It will not come into the possession of the lessees until the present leases expire, two years hence, when the old building will be demolished to make way for the new theatre, which will have a seating capacity of 3,000.

Asher Brothers, last October, acquired from the estate of Marshall Field the property at 110 to 122 North State Street for \$1,133,000, upon which they are now erecting a theatre to cost \$1,000,000.

### SPEND \$25,000 ON BOSTON HOUSE

BOSTON, June 12.—The Park Square Theatre, will, during the Summer, be re-decorated, repainted and refurnished with new electric-light signs, carpets and other furnishings, present plans calling for the expenditure of \$25,000.

Attractions for next season so far listed are: "Nightie Night," "Wedding Bella," with Wallace Eddinger; Leo Carillo in a Mexican play entitled "The Toreador," Jane Cowl for a four weeks' engagement, a return engagement of "Buddies," "The Honey Girl" and Florence Reed.

### WHITE SHOW DOES \$24,600

George White's "Scandals of 1920" show, which finished its initial week at the Globe Theatre here last Saturday night, played to a total of \$24,600 on the week. This means that the show played to capacity business, including the large receipts on the opening night, which resulted from the \$5 top scale that prevailed. The regular nightly scale of prices ends at \$3.50 top.

It is reported that the week's business netted White a profit of \$4,300, for he is playing his show at the Globe on a 50-50 basis with Dillingham, which made his end of the gross amount to \$12,300. And, since it does not cost White more than \$8,000 a week to run his show here, it is quite easy to credit the report that it netted him \$4,300 on the week.

A not inconsiderable item of expense that the show bears is the salary list of the chorus, none of the members of which receive less than \$50 a week in New York, and at least five of which, Louise Mayorga, Vera Colburn, Peggy Dolan, Betty Marshall, Dorothy Buckley, receive \$75 a week each for their work.

### SHERRI SETTLED TROUBLE

Correspondence received early this week by the Chorus Equity Association from Andre Sherri, discloses that the complaint recently filed against the latter with the chorus organization was the work of some dissatisfied member of his Blue Bird Cafe show, in Montreal. Sherri denies the reported trouble between himself and the company and asserts that members of the cast have been afforded no grounds for complaint. The kick lodged with Equity was unsigned.

According to Sherri's letter, the company arrived in Montreal on May 18 and, inasmuch as a strike of plasterers and decorators had delayed the opening of the cafe, the premiere was put off a week. Sherri claims that he appealed to the cafe management to reimburse the choristers, but the latter, taking advantage of the strike clause in the player's contracts, refused. Sherri then claims to have paid the choristers himself, a half week's salary, in Canadian money.

### WANTS SLEEPER MONEY

Complaint has been filed with the Musical Branch of Equity by Buddy Carlism, against the Boston English Opera Company. He claims back salary for a half score or so extra performances and for a number of occasions when he was obliged to pay for his own "sleepers." The amount of claim totals slightly less than \$100. A representative of the choristers' union has been dispatched to Halifax, where the company is now playing, to effect a settlement.

### LOSES \$3,000 IN COSTUMES

CHICAGO, Ill., June 14.—Charlotte Starbuck, appearing at the Illinois Theatre, left her grip, with all her stage costumes, on the Michigan Avenue bus line. She has been advertising extensively and offered the finder a reward if he will return her property to her. The costumes are said to have been worth \$3,000.

### KING SIGNED FOR TWO YEARS

SAN FRANCISCO, Cal., June 12.—Will King, who was to have closed his season on June 18th, has been placed under a two-year contract by Ackerman and Harris. He will open the State Theatre, Oakland, when that house goes into operation August 1st.

### COLORED ASSN. RAISING \$65,000

The Henry Haummel Theatrical Association for colored theatrical employees is endeavoring to raise \$65,000 for a club house, the plan being to have a restaurant and rest rooms for theatre porters and all others employed in any capacity, in the theatres of New York.

Several theatrical stars have announced that they will contribute, including Florence Moore, Bert Williams and Marjorie Rambeau.

"Slim" Haummel, who is managing the drive, gave a midnight performance at the Lafayette Theatre Saturday night. Those who appeared were Hatch and Farrell, Gulport and Brown, Johnny Woods, Joe Carter and Jim Burrus, colored acts, and Jack Hearn, the Three O'Connor Sisters, Joe Lang's Quartette with Eva Shirley, Lombardi Brothers and Victor Bonnies. The sum of \$425.35 was realized. The manager of the Lafayette, a theatre catering to colored folks, is reported to have refused to donate the house to the cause and is said to have charged \$225 rent.

"Slim," who managed the Nine Black Hussars for a number of years both here and abroad, also a girl act known as the "Cubanola Trio"; and has more recently been employed by A. H. Woods for a number of years, is well known in the theatrical profession. He is president of the new organization, which will be incorporated. Some of the objects and the fees which will be entered in the articles of incorporation follow:

All members are to report any dissatisfaction in regard to their place of employment to the H. H. T. Ass'n, so that it may be adjusted by its members.

There are to be no strikes. All disagreements are to be adjusted mutually between the association and the employer, so that harmony may always exist.

The fee is Forty cents (40c.) per month, and a quarterly assessment not to exceed one dollar. Benefits: Fifty dollars (\$50) death. Sick, three dollars (\$3) per week for five weeks, and a charity contribution from the members.

The officers are: Henry Haummel, president; Andrew Butler, vice-president; Grant Cole, treasurer; Grace Haummel, assistant treasurer; Charles Edwards, Recording secretary; Monica Harrison, financial secretary; Clarence Hoyt, managing director.

### DANCER STARTS SEPARATION

Hene Riano, dancing in "Honey Girl," is suing her husband, John W. Neil, for separation, charging cruelty and non-support.

This suit is the culmination of an endeavor on Neil's part, to obtain the custody of their twenty-three months old daughter, claiming that his wife is not a proper guardian because she appeared in "short skirts, tights and bloomers."

Mrs. Neil says she never wore tights in her life and that she left Neil after supporting him for three years, during which time he never bought as much as one pair of socks for the child because he locked the door against her and her mother and kept her daughter Jane for two days without giving her proper food.

In his complaint and habeas corpus proceedings, papers in which have not been served on Miss Riano as yet, Neil states that his wife's mother is also not a proper guardian and that she was a chorus girl. Rene's father and mother appeared on the vaudeville stage for many years under the name of "The Four Rianos."



## PLANS FOR MANY NEW THEATRES BEING FILED

**Specifications for Twelve Structures Are Placed on Record While Many Others Are Contemplated—Shuberts, Klaw, Spiegel and Others Are Building**

Plans for twelve new theatrical structures to be situated in various parts of Manhattan borough, some of which are already in course of construction, have been filed in the office of the Building Department, it was learned early this week. The total estimated cost is \$4,230,000, and the total cost of the sites on which the various buildings will be erected is estimated at \$5,000,000. All of these theatres are scheduled for completion within the next ten months.

The houses for which plans have been filed, but which are not yet in course of construction include a new house at 239-47 West Forty-fifth street, to be built by Irving Berlin and Sam H. Harris at an estimated cost of \$400,000. The architects of this house are C. Howard Crane, E. George Kiehler of Detroit and M. X. C. Weinberger.

The Walk Realty Company, of which Marc Klaw is president, will build a house at 251-57 West Forty-fifth street, from plans by Eugene De Rosa, which will cost about \$175,000 to build.

Two new houses will be erected in the Greenwich Village section. The largest of these will be built on the site whose various addresses are as follows: 200-2 West Twelfth street, 2-18 Seventh Avenue and 74-88 Greenwich avenue. The site is owned by the Sheridan Realty Corporation, of which Max Spiegel is president and Sol Brill, vice-president. The architects are Paul C. Reilly and Douglas P. Hall, and the estimated cost \$400,000.

The other Greenwich Village house is to be built by Margaret R. Huntington, at 129-35 Washington Place, at an estimated cost of \$175,000. The architect is William John Cherry.

Two theatres are to be built for the Shuberts on West Forty-ninth street by Edward Margolies, owner of the respective sites. One will be at 224-36 West Forty-ninth street and the other on the opposite side of the street at 215-37. Each will cost \$300,000 to build, and the architect for both is Herbert J. Krapp.

Marcus Loew, through the Eighty-third Street Corporation, of which he is president and Nicholas M. Schenck, secretary, will build a large theatre at the northeast corner of Broadway and Eighty-third street. The street numbers of the property are 2300-8 Broadway and 221-31 West

Eighty-third street. Thomas W. Lamb is the architect and the estimated cost is \$300,000.

Thomas W. Lamb has also designed the plans for a large theatre which will be built at 240-62 West 145th street by the 145th Street Theatre Company of which Clinton J. Packard is president and Milton Gosdorfer, vice-president. The house will cost \$300,000.

At 831-41 Eighth Avenue, at the northwest corner of Fifth street and Eighth avenue, the Bankroft Realty Company, of which Julian P. Davis is president and Lillian M. Boyles secretary, will erect a theatre with a seating capacity of 1,000. Eisendrath and Horwitz are the architects and the house will cost in the neighborhood of \$160,000 to build.

In addition to the theatres planned for construction in the near future there are now in course of construction the following large theatres in this borough:

The State Theatre, for Marcus Loew at the corner of Broadway and Forty-fifth street and the cost of which is estimated at \$1,000,000. Thomas W. Lamb is the architect and the house is scheduled for completion by next October.

Walter Jordan, of Sanger and Jordan, is building a new theatre at 208-18 West Forty-first street, next door to Joel's Restaurant and opposite the stage-door side of the New Amsterdam Theatre. The house will cost approximately \$250,000.

Then, too, there is the "Community" auditorium at 113-23 West Forty-third street, being built at an estimated cost of \$500,000 by the Societies Realty Corporation, of which Frank A. Vanderlip is president, E. H. Outerbridge, secretary and William R. Wilcox, treasurer. McKim, Meade and White are the architects and the structure will probably be completed by next October.

The Selwyns are building two theatres on a site next to their Selwyn Theatre on West Forty-second street. One of the houses will be on West Forty-second street and the other one in West Forty-third street and adjoining the former house. Both theatres will probably be ready for occupancy by September 1.

A. L. Erlanger has announced that he will build a double theatre structure on West Forty-fourth street adjoining the Little Theatre.

### PLAYED TO \$1,125,000 GROSS

"East is West," the Shipman-Hymer play, which closes its run at the Astor Theatre next Saturday night, has played to a total of \$1,125,000, it was learned early this week. This means that the average weekly gross for the seventy-five weeks of its run has amounted to \$15,000. William Harris, who produced the play at a cost of approximately \$35,000, is reported to have realized a net profit of upwards of \$100,000 on the play's run here. "East is West" opened at the Astor December 25, 1918, with Fay Bainter as the featured player.

"East is West" is scheduled to re-open in Boston next September, where Fay Bainter will rejoin the cast. It will remain in the Hub for a run, afterwards playing the large cities between here and Chicago. A second company will be organized the latter part of next September to play week stands in the smaller cities and possibly be sent to the Coast.

Thus far, Harris has refused many offers for the motion picture rights.

### "THE STRAW" OPENS AUG. 9

"The Straw," a new play by Eugene O'Neill, will be given its preliminary performance by George C. Tyler in Atlantic City on August 9, with Helen Hayes in the leading role.

### LILLIAN LORRAINE OUT

Flo Ziegfeld and Lillian Lorraine have come to the parting of their theatrical ways, for no longer is she a member of Ziegfeld's theatrical family atop the New Amsterdam Theatre. Nor is she to cast radiance on the "Follies" when that show comes to the New Amsterdam Theatre proper.

A week ago Monday night, the occasion of the Follies Ball, Ziegfeld told the fair Lillian that he no longer required or desired her services in any of his shows. In fact, he told her a number of things. For example, he told her that not only did he not want her in any of his shows, but he would also give orders that she should not be admitted into the New Amsterdam Theatre building. And he told her that he was through with her for life and that this time there would be no coming back for her as far as he and his shows were concerned. As a result, Lillian has been conspicuous by her absence from the roof show ever since.

The reason for Ziegfeld's irate feelings is a little party that Lillian gave in her dressing room on the night of the Follies Ball. It was one of those affairs that the late Omar might have sung about in his *Evening Carousal* or whatever Persian daily it was he worked on in those days. The flowing cup touched many lips in Lillian's dressing room, including her own and what flowed from the cup was not the bread that Omar also made famous.

As a result of the party in her dressing room, Lillian is said to have become indisposed and failed to appear in the show that preceded the ball. Irene Barker, one of the girls in the show, went on and did some of the numbers, but at least one of the Lorraine numbers had to be cut.

Ziegfeld then went back stage and investigated. It is said that he found the cup that cheers, but, when he came back to the front of the house, he was anything but cheerful.

Summed up, the party in the hospitable Lillian's dressing room resulted in a loss, as follows: Ziegfeld lost his temper and Lillian the job that was netting her a weekly salary of \$500.

### WIZARDS GIVING ANOTHER SHOW

The Wizards Club of New York will give a Mystery Show at its new auditorium in the 23rd Street Y. M. C. A., Saturday evening, June 28, and has arranged for a pretentious program, which will, among others, include Julius Driesbach, Mysterious Schubert, Youna, late of the Le Roy, Talma and Bosco show, La Violette, R. Henri El Roy and Takitaro, in examples of thaumaturgy, Clifford B. Knight in cartoons, Prof. Radiano in hypnotism, Nat D. Kane, a concert pianist, and Adolph Adams, in impersonations of great men, past and present. Otto Waldmann will be the stage director.

### TO FILM "AN INNOCENT IDEA"

That "An Innocent Idea," now playing at the Fulton Theatre, is to be produced in motion pictures was indicated last week when the Innocent Idea Corporation was organized, with a capitalization of \$20,000. The purpose of the corporation, according to the certificate of incorporation on file, is to produce motion pictures.

The incorporators are Charles Emerson Cook, who produced the play, R. L. Truex and J. D. Fackenthal.

### WRITES AMERICAN PAGEANT

STAMFORD, Conn., June 12.—Irving Bacheller, novelist, has written a pageant entitled "The Builders," which depicts in dramatic manner the history of the United States. He proposes to have it given throughout the country in the cause of Americanization. The first presentation will probably be in Yale Bowl. Mr. Bacheller is spending the summer at Sound Beach.

### "MAN OF PEOPLE" OPENING SET

"The Man of the People," by Thomas Dixon, opens at Stamford, Connecticut, July 25, with a cast of thirty-eight. After two weeks on the road, the play comes to New York for a run.

### NEW LOCKE PLAY OPENS

NEWARK, June 10.—In "Jimmie, Alias James," given its first showing this week at the Broad Street Theatre by the producing combine of Harold Hevia, manager of the Orpheum Theatre, Montreal, and Maurice S. Schlesinger, Edward Locke, the author, has written a play of dual ego. Although this is dangerous ground for even a seasoned playwright like Locke, he has made his crossplay characters so interesting that, with the smoothing over of a few rough edges, this play should find favor in some Broadway playhouse.

The story is woven about James Depew Rhineland, cursed with an alter ego. His father is a rounder of the nth degree. From him, the son inherits a taste for the flesh pots.

From his mother, who has suffered as a result of her husband's gay life, the lad inherits prudish characteristics. Laboring under this dual personality, the self that resembles his sire eventually breaks out. James then becomes Jimmie.

During the course of the wild fling that follows, Jimmie makes the acquaintance of a cabaret singer, erstwhile a typist and a good girl. He brings her to his home and makes her his secretary. Of course, he straightway falls in love with the girl, despite the opposition of his highly shocked mother. Then the old prudish self returns and Jimmie becomes James. As a result, the girl is ordered from his home.

However, Jimmie and James are finally blended into one, when the family doctor, by hypnotic suggestion, dispels the alternating egos. Thus, reorganized, the youth becomes normal in desires and conduct and the mother, having been taught a lesson, receives the little stenographer as her son's fiancée.

Geoffrey C. Stein plays the dual role of Jimmie and James, cleverly. Others in the cast are Minna Gale Haynes, Edward Locke, Herbert Druce, Mabel Allen, Jay Strong, Lillian Tucker and Auril Lee.

### JOHN GOLDEN OPENS "HEAVEN"

DETROIT, June 10.—Tryouts by local stock companies are usually more or less uninteresting. However, this week's performance of "Heaven," a new melodrama by Austin Strogg, and put on by the Bonstelle Players, at the Garrick, turned out to be the contrary. The tryout was made for John Golden, the New York producer, who will place the show in rehearsal late in the Summer and open it about Labor Day. It should have a successful run along Broadway.

"Heaven" is a play of the underworld, a dangerous subject for any writer, no matter how well he understands the technique of the drama. A few such plays have proved successful, but many others have gone the way of the storehouse. However, in this case the author has wisely elected to capitalize his characters, rather than the life they lead and has provided a story that is at all times interesting and often gripping and in which the settings are incidental rather than paramount.

The three prominent figures about which the action centers are Kiki, Nana and Adelaide Vulmir. The first of the three is a humble sewer worker who knows only the drab existence of one destined to spend his life beneath Paris, far from the laughter and gaiety of the outer world. Nana is a familiar Parisian type, one who has trod the primrose path to the lowest depths of depravity and who purposes to launch her sister, Adelaide, on the downward path. The latter remonstrates and finally is rescued by Kiki, only to be snatched away from his protection by the war. The remainder of the play is given over to the struggle between right and wrong.

However, in the end, Kiki returns blind and, for the second time, rescues his sweetheart, who, losing her faith in all things spiritual, prepared of her own free will, this time, to seek her livelihood on the streets.

The two settings, showing "The Hole in the Sock," in a low Paris district, and Kiki's attic, were excellently done.

### SELWYNS HAVE HOBART PLAY

"Sonny," a new play by George V. Hobart will be given an early showing in the Fall by the Selwyns.



## SMALL ROAD MANAGERS WANT NEW UNION CONTRACTS

Through Newly Organized Touring Managers Association, Will  
Seek New Agreement With Equity and Stage Hands.  
Meeting to Outline Situation June 28

The newly organized Touring Managers' Association composed of one and three night road managers is out to get a new contract with the various unions, plans being under way now for the appointment of committees at a meeting of the association called for June 28.

One such effort will be directed toward the Actor's Equity Association which, it has been reported, will declare a "closed shop" next fall against all producers who are not members of the Producing Managers' Association, most of the membership of the Touring Managers' Association coming within that class. In addition, efforts to effect a more liberal working agreement with the stage hands and musicians unions are to be made. The combined demands of these organizations are said to be one of the reasons why road shows are finding it increasingly difficult to make any money.

Inasmuch as the road manager is often confronted by dates he cannot play owing to railroad or other troubles, but for which he has no redress under the present Equity contract, it is proposed that the latter organization be petitioned to insert a clause in its basic agreement allowing such manager the right to make up all lost time, for which he is not personally responsible, at some later date. As the contract now stands, the touring manager must pay for eight performances whether or not they are played, he being compelled to pay for all extra performances, in addition. Under the contract desired, he wishes to be enabled to play nine performances this week, if he was only able to play seven last week.

The road managers also hope to reach an agreement similar to that granted by Equity to Chicago producers operating shows in such Western states as allow Sunday performances. The Western manager, under this agreement, is allowed ten shows a week, while, it is said, a producer operating a show out of New York, although it is playing in the same territory as that of the Western manager, is allowed only eight performances a week.

Another point in the Equity contract looked upon with disfavor by the road managers, is the clause calling for the payment of a full week's salary in advance for Christmas or Holy week, when, it is said, in many instances, the road show is forced to lay off during that time. The managers hope to compromise on this point, for a half week's salary.

No effort, it is said, will be made to seek a reduction in the salary of chorus girls on the road, or any other benefits afforded them by their contract.

The old trouble with the stage hands union, as a result of the "yellow card," will be settled, it is hoped, for, at least, some agreement reached restricting the bearer's powers to engage only the exact number of helpers needed for a show.

As for the musicians, the road managers deem it best to wait until some agreement is reached between the former and the Producing Managers' Association, before they seek a proposed modified working agreement.

At a recent meeting held in the office of Lignon Johnstone, the following officers were elected: Gus Hill, president; John Leffler, vice-president; H. Clay Lambert, secretary; John J. Coleman, treasurer; Robert Campbell, O. E. Wee, Arthur C. Aiston, Geo. M. Gatts, Charles O. Tennis and George Goett, board of governors.

Among those who have registered as members during the past week are William H. Harder; William Wood, Ed Hutchinson, Charles O. Tennis, John Coutts, Billy Allen, E. J. Carpenter, Jos. Conolly, Charles Chaplin, J. E. Eviston, Emmett Moore, Matt Ott, Harry D. Parker, George W. Payton, Max Plohn, Charles Rossparri, E. W. Rowland, W. T. Saptch,

Marty Sampter, J. A. Schewenk, O. W. Wee, Charles A. Williams, E. H. Wolcox, Ned Alvord, A. B. Marcus, Bunell and Kimp B. Wollfolk, Joe Rith, Killroy and Britton, Neatiam and Denner, Mike Manton, Burt Leigh, Henry Dixon, Sam Blair, Harry D. Orr, Billy Watson, W. H. Christie and Phil Niven.

### PEGGY MARSH BABY LOSES

CHICAGO, Ill., June 14.—Claims on behalf of Henry Anthony Marsh, infant son of Peggy Marsh, the actress, to an interest in the estate of the late Marshall Field I, were denied by Judge Foell in an oral opinion given out Friday afternoon. The court held that Captain Marshall Field is entitled to three-fifths of the income from the Field estate. The Marsh child was taken care of during the life of the late Henry Field.

### FRISCO LOWERING PRICES

SAN FRANCISCO, June 14.—During the engagement of "Keep Her Smiling" at the Curran Theatre, the scale of admission prices has been reduced from \$2.50 to \$2.00 top, with a good advance sale. "Wedding Bells" opens on June 20 with Charlotte Greenwood in "Linger Longer Letty" to follow, and Jane Cowl in "Smilin' Through."

### HEAT HURTING BUSINESS

CHICAGO, Ill., June 14.—Chicago theatre owners are bemoaning the fact that the intense heat, coming so suddenly during the Republican convention, hurt business considerably.

Some of the theatres, particularly those sheltering the better known musical comedies and vaudeville, were able to keep their attendance up to the standard, but they were few. No theatre reports anything like the expected business, and the majority of them admit a noticeable falling off in patronage.

In the local cabarets, especially those situated outdoors, business increased ten fold. The Rainbo Gardens, Marigold Gardens, Reiniza Gardens, Terrace Gardens, The Winter Garden, States Restaurant and Ike Blooms, report heavy patronage from the visiting Republican delegates.

The only change on the local theatrical horizon was the arrival here of Shubert's "Passing Show," which went into the Garrick, succeeding Alice Brady in "Forever After." "Too Many Husbands" closed its career at the Princess Theatre on Saturday night and the house will remain dark until a new attraction can be found.

### WANTS TO BEAT BRADY

CHICAGO, Ill., June 14.—Maud Hannaford has replaced Ann Davis as the leading lady with Taylor Holmes in "Tomorrow's Price," playing at Woods Theatre. The production will not remain at Woods Theatre very long, according to an announcement given out to-day.

It is said that William A. Brady has in rehearsal a play on similar lines and it is A. H. Wood's desire to get "Tomorrow's Price" into New York ahead of the Brady production.

### "FOLLIES" READY TO OPEN

ATLANTIC CITY, June 14.—Flo Ziegfeld and his 1920 edition of the "Follies" arrived here last Saturday night on a special train from New York.

The company gave a dress rehearsal yesterday which lasted practically the entire day and well into this morning. A final dress rehearsal is the order for to-day, for the show is scheduled for its initial presentation at the Apollo Theatre to-morrow night.

The list of persons connected and here with the show is as follows:

Edward Royce, who staged the show; Victor Herbert, Gene Buck, Dave Stampfer, Joe McCarthy, Harry Tierney and James Montgomery, collectively responsible for this year's book, lyrics and music, and Joseph Urban, who designed the settings.

Others, being for the most part principals or members of the ensemble, are:

Bernie MacDonald, Fanny Brice, Bernard Granville, John Steel, Mary Eaton, Ray Dooley, Jack Donohue, DeLyle Alda, Jane Carroll, Lillian Broderick, Doris Eaton, Florence Ware, W. C. Fields, Carl Randall, Gus Van, Joe Schenck, Charles J. Winninger, Frank Jerome, Bigson Herbert, Charley Mack, George Moran, Olive Cornell, Addison Youngs, Frank Tours, Jack Lynehan, Allan H. Fagin, Harry Akgt. Ben Beerwald, Ben Goodkind, Joe Hodley, Kate Reidy, Joe Light, E. Rosenbaum, Arthur Rosenbaum, Dorina Adams, Ruth Andrews, Katherine Ardell, Clara Beresback, Alma Braham, Juliette Compton, Viola Clarens, Helen Crawford, Ethel Callahan, Ethel Dale, Eleanor Dell, Hazel Donnelly, Emily Drange, Helen Ellsworth, Margaret Falckner, Consuelo Flowerton, Edna French, Gene Garrick, Eva Grady, Dorothy Grace, Grace Hall, Ethel Hallor, Herbee Halpin, Muriel Harrison, Dorothy Haver, Legotee Hoover, Frances Howden, Allison Hunter, Margaret Irving, Alta King, Dorothy Langley, Phoebe Lee, Enda Lindsay, Dora Leighton, Annabel Lewis, Gladys Loftus, Helen Lomp, Jeanette McManus, Virginia Lyon, Jovita McMoran, Alma Mamay, Margaret Morris, Albertine Marlowe, Oriole Maude, Gloria Maxwell, Peggy May, Beatrice Milner, Betty Morton, Grace O'Connor, Blanche Parks, Jessie Reed, Rita Reims, Frances Richardson, Addie Rolf, Beatrice Savage, Helen Shea, Myrtle Spring, Olive Vaughn, Vivian Vernon, Charlotte Wakefield, Jane Wyatt, Rene Jewvet, Joe Qualters, John Mahan, Irving Carter, Harry Starrett, Eugene Elliott, Frank Curran, Jack Loughlin, Elmer Barlab, Jack Hughes, William Murray, Joe McGeegan, C. Jones, Bert Bowlen, Albert Baron and Emmett Conroy.

### ANOTHER COHAN-HARRIS REPORT

BOSTON, June 13.—It is rumored here among the members of the "Mary" show, playing at the Tremont Theatre, that the final dissolution of the theatrical partnership of George M. Cohan and Sam H. Harris, scheduled to take place June 30, will not take place. Instead, it is said, both members of the erstwhile firm of Cohan and Harris will enter into a new partnership arrangement and resume their theatrical affairs as of yore.

The "Mary" show, produced by Cohan, individually, has played to poor business here during the past two weeks. This is due entirely to the slump in business which this town has suffered during the last month. Cohan's other production, "Genious and the Crowd," closed here last week.

It was reported last week from Chicago that George M. Cohan and Sam Harris had re-joined hands and would produce again jointly in the near future. This report was strengthened by the announcement from the Windy City that, together, they had taken a twenty-two year lease on the George M. Cohan Grand Opera House; which they plan to demolish for the purpose of erecting a new theatre on the site.

### ROCK SHOW, REHEARSING

Rehearsals for William Rock's latest revue, "Silks and Satins" are under way, personally directed by him. The musical numbers are being taken care of by Julius Rosenberg, and the publicity by John Edmunds.



MARJORIE ELEANOR EDWARDS

Miss Edwards, the dainty prima donna who recently closed with the Henry W. Savage "See-Saw" Co., has been proclaimed by reviewers as one of the genuine musical comedy finds of the season. The WHEELING REGISTER of May 8th said in part: "Marjorie Edwards is about the daintiest piece of female personality that has graced the Court stage in some time. She wins her audience and her impression is lasting to the memory. Quite an extraordinary singer and entertainer, Miss Edwards well fits her part and is a 'wee' bit more than is expected." Previously Miss Edwards received lavish praise for her work as "Molly Farrington" in Comstock & Gost's "Oh, Lady, Lady, Co."



## LACKAYE CONSIDERING AN APPEAL TO THE FOUR A'S

**Independent Candidate, Defeated by Emerson Four to One, May  
Carry Case to Higher Body on Ground That Election  
Was Against Equity Constitution**

Wilton Lackaye, defeated candidate for the presidency of the Actors' Equity Association, was considering, early this week, an appeal to the Four A's, which holds the A. F. of L. charter, on the grounds that John Emerson's election is contrary to the Equity constitution. Emerson was elected by a majority vote of four to five, the whole regular ticket winning by a wide margin.

When seen on Monday of this week, Lackaye told a representative of the CLIPPER he had been advised by several persons familiar with the technicalities governing the subsidiary bodies of the A. F. of L., that he had ample grounds to contest the vote. He was also assured that, should the Four A's or the Federation reverse his appeal, a Court of Equity would, in all probability, sustain his case.

In addition to this, Lackaye explained that he had been further advised that there was really no reason why he could not procure a Supreme Court order against Emerson, restraining the latter from holding the executive office of the association and to show cause why he should be appointed to such position.

The defeated candidate offers, as grounds for an appeal, the fact that, at the May 17 meeting of the Association, an order in council was ratified and the constitution accordingly amended to read that all those members who had paid their dues up to May 1, were declared out of benefit. And thus, by switching the election date from May 31 to the second week in June members who had already voted in good faith were disfranchised.

As further grounds, Lackaye contends that the casting of two ballots at the annual election by the members who, prior to attending the Hotel Astor meeting, had already voted, was illegal and in direct contravention to the association's constitution and by-laws.

Lackaye, as yet, has not taken any steps to appeal and will not do so until the final and correct tabulation of votes cast is made public on Wednesday of this week. He pointed to the fact that, perhaps after all, a contest of the vote at this stage of the game might do more to disrupt Equity than to help the organization. However, he added that there is a possibility of his waging war against the new administration.

Rampant among the Lackaye supporters is the opinion that, should the defeated candidate now cause a row within the organization, or drag the election into the courts, he will, in addition to injuring the association to a considerable degree in public opinion, dispel the last shred of popularity he now holds among the actor folk.

That Lackaye, despite the poor showing made during his recent campaign, will in all probability be the popular choice for the next president, is the opinion of many supporters of both factions. With this in view, it is the hope of a large number of the independents, that he will not squelch any chance he now has of re-election next year, by falling in popularity.

According to those in Equity who were neutral during the election, Lackaye hasn't a leg to stand upon should he take his troubles before the Four A's, inasmuch as the latter body's charter from the A. F. of L. gives it the right to local autonomy, which, in turn, is handed down to each subsidiary body. This being the case, it was stated that the Four A's lacks the jurisdiction to declare the Equity election invalid.

It was also pointed out that Lackaye would, likewise, fail, should he succeed in dragging the matter into the courts, in that Equity is not an incorporated association and thus, any action, whether legal or not, which takes place within the

organization cannot be tried under the laws of the State. The defeated candidate's talk of an injunction against Emerson, would, in that case, also fall through, it was said.

However, should Lackaye succeed in bringing his case before the Four A's, he would still stand a strong chance of losing out, inasmuch as Equity would control the majority vote. Frances Wilson, president of the Four A's, and Frank Gillmore, treasurer, would in all probability vote against an appeal, while James Fitzpatrick, who, incidentally, is said to have engineered Lackaye's campaign, would naturally cast his ballot in favor of the later. Harry Mountford would, it is thought, also favor Lackaye.

In addition to this, the appealing of the election would necessitate the calling of an extraordinary session, attended by delegates from each of the subsidiary bodies, namely Equity, the Chorus Equity, the American Artists Federation, the Hebrew Theatrical Union, 1, 2 and 5, the Italian union, the Polish union and several others. Inasmuch as Equity is the largest subsidiary, here again it would control the vote.

Except for a hold up of three days in order that Brandon Tynan might not have to postpone his wedding date, the counting of ballots has continued without interruption. A canvas of the vote made last week showed the whole regular ticket to be considerably in the lead.

### TICKET LAW BEATEN AGAIN

Judge Knott, in General Sessions last week, reversed the conviction of Reuben Weller, the ticket broker of 1560 Broadway. The reversal was based on the precedent established several months ago by Judge Rosalsky, of the same court, when he reversed the conviction of Leo Newman in the Magistrate's Court and held that the ordinance under which Newman was convicted was invalid.

Weller was convicted last December in the Magistrate's Court of selling tickets for the Shubert Theatre, the box office price of which was stamped \$1.50, but which were sold for \$5 each. Magistrate Simpson, before whom Weller was arraigned, after finding him guilty of violation of the Kilroe-Williams ordinance, which prohibited the charging of more than 50 cents above the price printed on the ticket, fined Weller \$200. In reversing the Magistrate's decision last week, Judge Knott ordered that the fine paid by Weller under protest be returned to him.

The reason why Judge Knott took so long in deciding Weller's appeal, it was explained in the Criminal Courts Building, was because the District Attorney has taken an appeal to the Appellate Division from Judge Rosalsky's decision in the Newman case and he was expecting the higher court to pass on the appeal. However, after learning that the case has not yet been placed on the higher court's calendar for argument and that it will probably not reach the Appellate Division before next fall, Judge Knott rendered his decision, and, in reviewing the judgment of Magistrate Simpson, merely cited the previous decision by Judge Rosalsky as a precedent.

Slade & Slade appeared as attorneys for Weller and Assistant District Attorney Kilroe argued the case unsuccessfully for the people.

### STOCK OPENING IN ALBANY

ALBANY, N. Y., June 14.—A stock company will open here at the Colonial Theatre, managed by Walter M. Powers, on July 4th. The house, which has been playing a picture policy, has a big stage, and seats 1400 people. William F. Ausdall is to manage the company and Harold Burnett will be stage manager.

### WINTER GARDEN SHOW READY

NEW HAVEN, June 12.—J. J. Shubert and the entire company of the new Winter Garden show, "Cinderella on Broadway," have been here for the past week rehearsing for the opening next Tuesday night. The show remains for the week and then goes to New York, opening June 21st at the Winter Garden.

Described as a fantasy of the Great White Way, "Cinderella on Broadway" will contain a number of reviews, specialties and dancing, and is the first show with another title than the "Passing Show" to occupy the Winter Garden during the Summer months. Programmed as in the production are:

Georgie Price, Jessica Brown, John T. Murray, Eileen Van Biene, Stewart Baird, Lora Hoffman, El Brendel and Flo Bert, Renee Delting, Tarzan, the Barr Twins, Homer Dickinson and Gracie Deagon, Mirjares, Walter Brower, Maryon Vadie, Al Shayne, the Glorias, Tom Smith and Ralph Austin, Wells, Virginia and West, Al Sexton, Joe Neimeyer, Sam Gold and Earle Edwards, Constantin Kobleff, Albert Howson, Charlotte de Mossin, Tim Daley, John Kearns, Arthur Cardinal, Roger Little, Grace Keeshon, Nora Gallo, Juliet Strahl, Marie Strafford, Florence Elmore, Doris Lloyd.

Harold Atteridge wrote the book and lyrics, the music is by Bert Grant and the incidental numbers by Al Goodman. Allan F. Foster arranged the dance numbers and J. J. Shubert staged the piece.

The Winter Garden is being given a thorough overhauling and repainting prior to the advent of the new show, and it is reported that a number of the oil paintings, including "Old King Cole" from the Hotel Knickerbocker, will be hung in the theatre.

### WIFE HAS CYRIL RING HELD

PHILADELPHIA, June 13.—Charlotte Greenwood, star of the "Linger Longer Letty" company, which has been playing here, let her husband, Cyril Ring, linger longer in Philadelphia last night when she left for California, after she had "fired" him from her company on Thursday, had him arrested on Friday, and agreed not to prosecute him on Saturday.

Ring is said to be a brother of Blanche Ring, and has been playing a minor role in the company his wife heads. On Friday he was held in \$500 bail for court by Magistrate William F. Beaton, along with a chorus girl of the company, Annie Fleming.

Private detectives at the hearing testified to finding Ring and Miss Fleming in a hotel near Ninth and Walnut streets. Miss Greenwood, who in private life is Mrs. Frances Charlotte Ring, did not appear at the hearing. Both defendants were held in \$500 bail.

Ring and his wife did not live together during the last days of the performance here. Both are Californians, though they gave their homes on the legal documents as New York.

Before Miss Greenwood left, however, it was stated by her friends she had dropped the case against her husband. Ring has dropped from sight, although his friends say he is still in Philadelphia.

Although Miss Greenwood "fired" her husband on Thursday, after the detectives had presented their report, she did not dismiss Miss Fleming until Friday night.

### COLLISON CHANGES SHOW NAME

"My Lady Lawyer" is the title under which Wilson Collison will open his newest comedy, now scheduled for its initial presentation out of town August 2. Besides being the author of the comedy, Collison is also its producer. It was originally called "Eve's Nightie," but it is announced that when the play opens here it will be under the title "The Girl With Carmine Lips."

The cast includes Wilfred Clarke, Dallas Welford, Irving Rose, Grace Menken, Kate Blance, Olive Copper and Edna Leslie. Priestly Morrison is staging the piece.

### SCHOOL TO DO PINERO PLAY

Sir Arthur W. Pinero's "Sweet Lavender" will be presented by the evening class of the Alveine School of Dramatic Arts at the school studio, 225 West 57th street, in the near future.

### "FOLLIES" \$4.40 THIS YEAR

Even before Flo Ziegfeld had made what has now become his perennial "belch" against the ticket brokers, he had, in accordance with his custom of the last few seasons, boosted the prices on tickets for the current "Follies," which opens at the New Amsterdam next Tuesday night. Thus, the "independent" ticket brokers declare that his demand for a \$20,000 bond from each broker who wants to get in on a "buy" for this season's show, the bond to be given as an earnest of the broker's promise not to charge more than fifty cents above the box office price on each ticket, is but a subterfuge on his part to get the public to overlook his own boost in prices.

The result is, declare these brokers, that if they come prepared to pay over cash in advance for the respective blocks of seats that Ziegfeld intends to hand out this year, they "won't hafta give a bond."

It is stated that none of the brokers, though some of them were reported to have done so, has ever given a bond to Ziegfeld. The brokers reported to have given bonds last year are Leo Newman and Louis Cohen. Some of their competitors, however, declare that throughout the run of the "Follies" here last year both of the brokers mentioned sold tickets to the show at an advance of from \$1 to \$10 on each. In proof of this, they say that Louis Cohen, last year, sold four tickets for the opening performance to Kenneth Alexander, Mollie King's husband, for \$106.

Leo Newman, they say, rarely, if ever, charged less than \$1 advance for tickets to the "Follies."

They, therefore, scout the report that Ziegfeld was holding written agreements from these brokers that they would stick to the fifty cent advance. What Ziegfeld did hold, say some of the other brokers, was a wad of negotiable currency, said to have been upwards of \$40,000, which several of the brokers, including the McBrides, the Tysons, Newman, Cohen and Dave Marks, paid in advance on the "buy" that was arranged when the show opened in Atlantic City.

This year, it is said, Ziegfeld expects to get from the brokers \$100,000 in cash before the "Follies" comes into New York. Bond or no bond, it is reported that, if the brokers are willing to pay an additional twenty-five cents on each ticket they can have all they want.

Early this week, both Leo Newman and Louis Cohen went down to Atlantic City to make their annual ticket arrangement with Ziegfeld. That they expect to encounter no difficulty in acquiring a block of pasteboards was indicated at their respective emporiums by the orders which they have been taking for opening night seats.

The regular box office prices for "Follies" tickets for the opening night will be \$11 top, including the war tax. That will be the price asked for tickets for the entire orchestra. The prices that will prevail on the opening night throughout the balance of the house are as follows: Balcony, first six rows, \$5.50; next four rows, \$4.40, and the remaining four rows in the balcony \$3.30 per seat.

The prices that will prevail at the "Follies" on other than the opening night are as follows: Entire orchestra, \$4.40; balcony, first six rows, \$3.85, next four rows \$2.75 and the remaining four \$2.20. The entire gallery will be priced at \$1, except on the opening night, when the price will be \$1.65. Standees on the opening night will have to pay \$2.65 each, while, on other nights, the admission price for standees will be \$1.65.

It is expected that the "Follies" opening week's business will total \$38,000 at the New Amsterdam, this estimated figure taking into consideration the fact that the show does not open until Tuesday night of next week.

### "CIVILIAN CLOTHES" BACK AGAIN

Oliver Morosco is to again make a try for Broadway favor with "Civilian Clothes." He produced the play here last fall and it ran for nineteen weeks. Then it went on the road.

The show opened again this week at the Morosco Theatre with William Courtney.



# MOROSCO EXPECTED SHUBERT ATTACK, WIFE'S TRIAL REVEALS

The Fact Is Given as One of the Reasons Why He Transferred  
"Peg" Rights to Her—Hearings Begun Before  
Judge Morgan J. O'Brien

That Oliver Morosco was expecting an attack from the Shuberts, among other things, when he assigned the ownership of "Peg o' My Heart" to his wife, was mentioned last week as one of the defenses which Morosco makes in the suit brought by his wife to establish her alleged ownership of the play.

The trial of this particular action, one of several instituted by Mrs. Morosco against her husband in the courts here, began last Thursday afternoon before former Judge Morgan J. O'Brien, appointed referee by the Supreme Court.

It was Nathan Burkan, Mrs. Morosco's attorney and counsel in chief, who mentioned Morosco's defense to the action during the course of his opening address. He stated that he was prepared to prove Mrs. Morosco's allegations "by competent documentary evidence."

The trial is being held in the Referee's private office at 120 Broadway. Mrs. Morosco returned from California about two weeks ago for the express purpose of attending. She appeared before the referee nattily attired in a grey checked tailored suit. Her hat was a white turban, with veil to match and she wore patent leather pumps and grey silk stockings that were embroidered in black. Oliver Morosco was not present at the trial on the opening day.

Opposite Mrs. Morosco sat Charles H. Tuttle, of counsel for Morosco. Diagonally opposite her sat William Klein, Morosco's attorney, who has retained Tuttle to try the case.

## "POKER WIDOW" SHEER'S WIFE

William Sheer, former jockey, theatrical and motion picture producer, who, several years ago, in association with Harry Carroll, produced "Oh, Look," the initial show at the Vanderbilt Theatre, is the former husband of Mrs. J. C. Gleason, the "poker widow," who is charged with stealing an \$1,800 diamond pin while a poker game was going on recently in the home of Mrs. Chester M. Curry, 229 West Seventy-eighth street. Eight months ago, according to Sheer, they were divorced in Detroit, Michigan, on the ground of incompatibility.

Sheer married Mrs. Gleason shortly after the "Oh, Look" show opened at the Vanderbilt Theatre in 1918. At that time, he says, she was worth more than \$300,000. She owned, he says, upwards of \$200,000 worth of stocks and bonds, held several mortgages on first-class real estate, including a first mortgage on a Chicago skyscraper, and, in addition, had an income of \$10,000 a year from a rubber company.

He stated that, when he first met her, she was living at the Hotel Vanderbilt with her mother, Mrs. Alice Roundtree, of Chicago. After their marriage, Sheer says, they went to live at the Ritz-Carlton, where they remained for five months. Then they moved to 36 West Fifty-ninth street. While he was married to her, he says, she knew nothing or very little about poker, although she once played in a game at a social affair on Riverside Drive, where she lost \$23,000. A few millionaires were in the game, according to Sheer, which was played for very high stakes.

The name of Mrs. Olga Hilliard, wife of Robert Hilliard, the actor, has also been mentioned as one of the participants in the poker game at the home of Mrs. Curry, where Mrs. Gleason is charged with having stolen the diamond pin.

## TINNEY OPENS AUGUST 16

Frank Tinney opens at the Selwyn Theatre, August 16th, in "Tickle Me," a musical comedy by Otto Harbach, Frank Mandel and Oscar Hammerstein, the second. The music is by Herbert Stothart.

While waiting for Tuttle to arrive, Klein became aware that the trial was being "covered" by the press. For some unexplained reason, the presence of newspaper men there did not suit him. So he made an application to the referee for the exclusion of newspaper men from the trial. After hearing from Nathan Burkan on the subject, the latter voicing no opposition to newspaper men being there, the Referee held that the trial would not be prejudiced by their attendance. Thus, after losing the first skirmish, Klein sat down.

An attempt to introduce into evidence a copy of the alleged original assignment made by Morosco to his wife, in which it is alleged that the ownership of "Peg o' My Heart" was transferred to the plaintiff, was opposed by the defense at the very outset of the trial. The original of the paper in question, it was explained by Burkan, was left at her hotel by Mrs. Morosco.

Attorney Tuttle suggested that, if the trial were adjourned until this week, he would produce the original paper. Thereupon, the referee adjourned the trial until to-day.

Last week, Morosco, through his attorney, served a complaint in one of the two actions he has instituted against his wife here.

In it he sets forth that his wife is holding \$5,000 worth of his jewelry, "which she has converted to her own use." He is, therefore, seeking to recover the jewelry.

## ACTOR ARRESTED FOR FORGERY

Jackson L. Kathon, said to be an actor, was arrested last week in the Pacific Bank for forgery. He is alleged to have presented a check for \$25 at the teller's window, and, when the teller examined it, he found it false, whereupon Kathon started for the door, but William M. Landres, the teller, pressed an electrical control button which locked every door in the bank. Kathon was then arrested and later pleaded guilty.

## "SON-DAUGHTER" OPENS LABOR DAY

Leonore Ulric will open her second season in the "Son-Daughter" at the Bronx Opera House on Labor Day. A tour of the principle cities will follow, with extended engagements in Boston, Philadelphia and Chicago. The show closed for the Summer at the Belasco on Monday night, after a run of 240 performances.

## LAWYERS GETTING IT ALL

Mrs. Claudia Carlstedt Wheeler, who several years ago won a verdict of \$12,500 from her husband, Albert Gallatin Wheeler, a stock broker, has petitioned Justice John M. Tierney to appoint a referee to determine how much she owes her various lawyers. He advised her to look up all the reports in the case and that would determine the amounts due each.

## BOOKING AUDITORIUM, CHICAGO

Comstock and Gest have acquired the booking of the Auditorium, Chicago, for a period of two years and will book it before and after each grand opera season, opening on September 11 with "Aphrodite," to be followed by "Mecca" on January 26th, after the opera moves to New York.

## DINEHART HAS A PLAY

Allen Dinehart will appear next season in the Selwyns' new production "Edgar Allen Poe," a drama written around the career of the famous poet and novelist. Dinehart recently closed his engagement with the Theda Bara show "The Blue Flame."

## HISS NEW VIENNA PLAY

VIENNA, Austria, June 12.—The large audience that witnessed the premiere of Carl Sternheim's "Die Kasette" in the Burg Theatre, Thursday night, manifested their disapproval to a degree never before known in that theatre.

The performance was stopped on several occasions by hisses and cries of "shame" from the audience, and when Herr Heine, director of the theatres, came upon the stage at the conclusion of the performance, he was greeted by shouts of disgust.

The audience was indignant at the lascivious and inartistic style of Sternheim's newest drama.

## BELASCO SHOW INTO EMPIRE

David Belasco will bring his new comedy "Call the Doctor" into the Empire Theatre on August 31, through an arrangement reached last week with Alf Hayman, general manager for Charles Frohman, Inc. This will mark Belasco's first individual production in the Frohman theatre.

"Call the Doctor" is the work of a new playwright, Jean Archibald. In the cast will be Philip Merivale, William Morris, John Amory, Janet Beecher, Charlotte Walker, Jane Houston, Fania Marinoff, Mrs. Tom Wise, Barbara Milton and Rea Milton.

## PRICE LEFT BOOKS ONLY

William Thompson Price, late writer of dramatic text books, left no property or estate, with the exception of a few manuscripts of nominal value and books, which were bequeathed to William H. Hopkins of New York City and Mr. and Mrs. J. C. Farmany, of Minneapolis, personal friends. A friend by the name of Kennedy was named as executor of his estate.

## DODGE HAS NEW MUSIC SHOW

Wendell Phillips Dodge, who produced "Lassie," will present, next Fall, another musical play by C. S. Montayne entitled, "Lorayne." Bide Dudley is writing the lyrics and Frank H. Grey, composing the score. This is in addition to "Esther," a Biblical piece which he is doing.

## WANT CHARITIES COMBINED

LONDON, Eng., June 12. A movement has been started here, headed by Oscar Asche, to combine all the theatrical charities into one organization similar to the Actor's Fund of America and Australia. It is planned to build an Actors' Home.



## HARRY HOLMAN

In his new comedy success "HARD BOILED HAMPTON," by Billie Miller and Stephen G. Champlin. Week of June 14, Keith's, Boston; week of June 21, Orpheum, Brooklyn; week of June 28, 81st St. Theatre. Direction of THOMAS J. FITZPATRICK.

## "POKER RANCH" HAS THRILLS

CHICAGO, June 10.—"Poker Ranch" is a thrilling treatise on the devotion that can animate one for the Great American Indoor Sport—poker. The Olympic Theatre, where the "Ranch" is housed for the present and where it opened last week, will doubtless entice many patrons of the short-card game during the next few months. For this newest dramatic opus by Willard Mack has pep and punch from the beginning to the very end.

Jim Trainor, it is, who owns and lives on Poker Ranch, situated in Santa Ynez foothills. In the vicinity lives his friend Yaeger, who visits the Trainor ranch occasionally for a friendly game of poker. But, as subsequently develops, Yaeger's playing is far from friendly, for he shakes a "mean deck" and pretty soon he's in on his friend Trainor to the tune of \$14,000, for which amount Trainor has given him his I. O. U.'s.

However, when it comes to redeeming the acknowledged indebtedness, Trainor hasn't the money, nor will he accept financial aid. However, he does finally accept a loan from an old family friend. This is only done after Trainor's wife has discovered how deeply in debt her husband has become through the friendly games with Yaeger.

Anyhow, by this time it is thoroughly established that Yaeger is nothing less than a deep-dyed plotting villain. So Trainor sends for and offers to give him a check in exchange for the I. O. U.'s. But the holder thereof refuses to turn them over for anything less than cash.

Right here the plot thickens. Yaeger leaves the house and a moment or two after he's passed the threshold two shots ring out, Trainor rushes out, gun in hand, and discovers that Yaeger has been shot. He is discovered, gun still in hand, by a deputy sheriff, bending over the prostrate form of the late villain. And, in spite of the suspicion that attaches to Trainor, a former maid of the Trainor's, a Spanish girl who has been the accomplice of Yaeger in a deep-laid plot against the Trainor's, also is arrested. A Jap servant comes into the house with a tray and sort of smoothly drops Trainor's I. O. U.'s into the hands of Trainor. The audience begins to suspect the Jap.

Then suspicion begins to fall on the former lover of the Trainor's Spanish maid. But, finally, it develops that Yaeger was shot on the Trainor ranch as the result of a personal encounter with an officer of the law, the latter of whom is loath to admit his part in the tragedy because his own past has not been quite lily-like. Anyhow, the Jap servant saves the day for the minion of law by explaining that he was a witness to the personal encounter which resulted in Yaeger's death.

Thus, the honor of "Poker Ranch" is vindicated and the Trainors are happy once again, as is, indeed, everybody except possibly the late villain.

Clara Joel gave an excellent performance as the wife. Lyster Chambers proved to be a good villain and T. Tomatoto must be mentioned for the interesting portrayal of the Jap that he gave. Others who gave good performances are Adda Gleason and William Boyd.

## EARL CARROLL PIECE OPENS

TORONTO, Can., June 15.—At the Royal Alexandra Theatre, last night, Edward H. Robins presented Thomas A. Wise in his first appearance on any stage in the title role of "Daddy Dumplings," a new three-act comedy by George Barr, McCutcheon and Earl Carroll.

As the name suggests, "Daddy" is one of those stout, middle-aged, jolly characters who act from the heart instead of the head and are loved by grown-ups and adored by children.

Mr. Wise was accorded an enthusiastic reception, while a cordial greeting was extended also to Mr. Carroll, who attended the premiere.

By special arrangement with Robins and Wise, "Daddy Dumplings" will be seen in New York early in the season, being the second of the joint productions there of Mr. Carroll and A. H. Woods, the first being "The Lady of the Lamp."



# VAUDEVILLE

## ALIEN ACTS CAN NOW ENTER CANADA

### WAR RESTRICTIONS RAISED

The Canadian immigration authorities have formulated a new set of regulations whereby German, Austrian and Bulgarian acts, in fact, alien acts of any kind, may enter Canada.

This will apply especially to acts playing the Orpheum, Pantages and Loew circuits.

The procedure by which permission to do so can be obtained, is contingent, however, upon the willingness of the United States Government to have such acts return to this country after having played their Canadian dates.

It will be necessary for acts desiring to cross the border to apply to Dr. Andrews, at the Barge office, Battery, New York, and file with him three passport photographs and a passport application, which must be forwarded to Washington. This process, which takes about a week and cost \$3.00 finished, the acts must then satisfy the Canadian immigration authorities that they are non-immigrants, and that they are permitted to re-enter the United States. They must comply with all other border regulations.

A copy of the regulations, with several suggestions, was distributed by Jake Lubin last week to all agents booking with the Loew office.

### PLAYING STRONG BILLS

CHICAGO, Ill., June 14.—The Majestic Theatre and Palace Music Hall are offering stronger vaudeville bills, evidently with the hope of keeping up big business through the torrid weather which this city is now undergoing.

At the Palace last week a triple line of top-notchers were used, namely Leon Errol, Lew Dockstader and Emma Carus.

At the Majestic, Kitty Gordon and Jack Wilson divided the honors. Vaudeville theatres are doing a tremendous business, especially the continuous houses, which open for business at 11 in the morning.

### SULLY AND THORNTON CLAIM GAG

Sully and Thornton have entered a complaint against Burns and Kissam for an infringement on a gag which the former claim as their exclusive property.

"That I fight with my wife like the United States and Mexico." "The cause of the trouble is the bo(a)rder," is the material complained of.

### NEW POLICY GOING WELL

Reports of the summer policy of five acts and pictures, at houses booked by the Keith offices in Memphis, St. Paul, Minneapolis, Omaha, Denver and Salt Lake City have been exceptional. The price scale for matinees is 15 to 25 cents and for the night performance 15 to 50 cents is charged.

### OPENS AUGUST 30TH

Will Morrissey's Overseas Revue, which is to play the Loew time for about forty weeks, opens in Washington, on August 30, booked by Abe Feinberg.

### TANGUAY BUYS HOME SITE

Eva Tanguay bought five lots last week for \$7,400 at Manhattan Beach and will build a home on the site. She sold her Sea Gate home recently.

### MIDDLETON IN DETROIT

M. T. Middleton is now managing the Miles Theatre, Detroit. He has been there most of the winter.

### HORWITZ IS ARRESTED

Arthur Horwitz, booking agent in the Putnam Building, was marched up Broadway and landed in the West 47th street station house last Friday on a charge of loitering, obstructing the sidewalk, causing a crowd to gather and defying arrest.

According to the police, Horwitz was notified several times to move from in front of the Putnam building, but paid no attention. As the policeman came by the third time an argument ensued during which, it is said, Horwitz became arrogant and dared the cop to arrest him. Just to be obliging, the guardian of the law then made Horwitz accompany him on foot to the station house, although the artists' personal representative wanted to take the cop for a taxi ride.

Horwitz insisted on counsel representing him before Magistrate Frothingham, who, after listening to the evidence, discharged him.

The police last week started issuing summons to all who refused to move on when told to do so. They were especially active around the Putnam, Fitzgerald and other buildings, which house theatrical agents and agencies. Standing in the doorway or halls of these buildings was even forbidden.

### NEW ACTS

The "Starlight Girls," a new revue, opened at the Beverly Theatre, Staunton, West Virginia, last Monday. Billy Force is manager and principal comedian. Others in the cast include Laura Kearsey, prima donna; Greta Morris, soubrette; Al Mardo, specialty dancer, Charles Fritcher and a quartette. Eight chorus girls are in the company.

Lea Herrick and Vaughn Godfrey will produce a new revue at the Pre Catlin restaurant, New York, within the next ten days. Altie Mason has been engaged as the leading prima donna, J. Brownie is the soubrette and Peggy Rafferty will do specialty dances. There will be a chorus of six girls in the two part revue.

Billy Taylor and Rube Beckwith, and Houston Ray and Zelta Santley have new acts. Rosalie Stewart office.

"Past, Present and Future," a new act, opened Monday at the Palace, Port Richmond, Staten Island.

"The Frame Up," a new act with Jean Dillon, opened Monday at the Greenpoint, produced by Harry Luckstone.

### CLAIMS FINGER SNAPPING BIT

That Ward and Raymond are using the business of their comedian snapping his fingers and mocking the "straight" man, is the complaint of Frank Burt, of Hawthorne and Burt, who has filed a protest against the former team's continuance of the same.

### EBBS OUT OF BILL

The little boy used by William Ebbs in his ventriloquial act was taken ill last Wednesday at Proctor's Twenty-third Street Theatre, causing Ebbs to drop out of the bill. His place was filled by Jimmy Doherty.

### CARSON IN HERBERT OPERA

James B. Carson has finished his vaudeville engagement and is rehearsing with the new Victor Herbert opera to be presented by George W. Lederer.

### "FASHION PLATE" HAS NEW ACT

The Creole Fashion Plate has a new act and will be seen in it at the Palace, New York, on September 13. It is called "The Tent of Melody."

### N. V. A. PUTS IN FOUNTAIN

The N. V. A. has installed a new soda fountain in the pool room and started dispensing carbonated beverages last Friday night.

## PALACE TO PLAY BIG ACTS FOR RUNS

### HARRY CARROLL LEADS OFF

The Palace Theatre is to have a series of big acts this summer, each of which, will have a run of several weeks.

The Harry Carroll revue opens July 19th for several weeks and arrangements have been made for the Pat Rooney act "Rings of Smoke" for three or four weeks. There is a possibility that the Santley and Sawyer revue will go in for a run, and, if this policy proves successful, it may be carried into the regular season.

According to present plans, the personnel of the acts remains the same, though songs and bits will be changed from week to week.

Nora Bayes opens July 28th for two weeks and plans are afoot for several other headliners to play more than the usual one week which, in most instances, marks the regular season.

The Keith interests have in the course of preparation many large acts of the revue order for next season and several artists have already been engaged.

### FOX BUYS 14TH ST. SITE

William Fox, it was reported early this week, has bought a site on East Fourteenth Street, on which he plans to erect a new combination vaudeville and motion picture theatre. The property is opposite the Academy of Music, which Fox now operates, and a few doors east of the City Theatre, which he also operates.

Fox's lease on both of these houses, it was learned, will expire within the next year. It may be that he will be unable to obtain a renewal. The locality, which he was chiefly instrumental in developing for combination purposes, is a good one. So he has simply fortified himself against the possible exigency of being left without a theatre on East Fourteenth Street, where Moss has the Jefferson, and where, it is reported, Marcus Loew has been seeking a site for one.

### BEDINI OPENING REVUE

"Hits and Misses of 1920," produced by Jean Bedini, opens at the Hotel Shelbourne on June 19, with the following cast: White and Clayton, Mabel Sherman, Pam Lawrence, Elsie Huber, Mack and Miller, The Four Jansleys and Stuart Sisters, besides a beauty chorus. Harry Bestry engaged the people.

### IZETTA GOES INTO CABARET

CHICAGO, Ill., June 14.—Izetta has been engaged as an added feature attraction with the Marigold Revue, being presented at the Marigold Gardens. She will remain with the attraction a month, resuming her vaudeville tour in July at the Great Northern Hippodrome, here.

### REDECORATE ORPHEUM, FRISCO

SAN FRANCISCO, June 12.—The Orpheum Theatre, here, is being redecorated. Painters begin their working following the night show so as not to interfere with the schedule of performances. Other houses undergoing redecoration are the Alcazar and the local Pantages house.

### LEAVE HUSSEY ACT

Three members of Jimmy Hussey's Jazz Band quit his act last Saturday night. They were Pete Quinn, who goes to the Beaux Arts, Atlantic City; Joe Rose and Billy McGill, who go to Long Beach with Jimmy Morgan.

### "JA-DA GIRL" SUES HUSBAND

SAN FRANCISCO, June 14.—Charles N. Thorpe, a musician, has been sued for divorce by Manilla Thorpe, known on the vaudeville stage as Manilla Le Mori, and who achieved fame throughout the country as the "Ja-Da Girl." She charges that her husband frequently beat her and continually tantalized her about a "blonde beauty."

Mrs. Thorpe asks for \$135 per month alimony. She says Thorpe earns \$100 a week and she is entitled to alimony because, as the result of treatment received at the hands of Thorpe, she no longer can appear in public. According to Mrs. Thorpe, her husband began staying out late soon after their marriage. "She says she learned he gambled away most of the money he earned. February 12th last, she says, he became angry and hit her on the nose."

### ARRESTED FOR HAVING LIQUOR

ROUSES POINT, N. Y., June 12.—Five members of a revue called "Dardenella," which had been playing Montreal, were arrested here this week while attempting to smuggle liquor into Plattsburg, New York, where they were to play a date commencing June 5. All of them gave the excuse that they were taking it to sick friends.

The owner of the revue had to pledge bail with the British Ambassador in New York in order to have the members released to play the date.

### CABARET TWINS MARRY

CHICAGO, Ill., June 14.—The Tomson Twins, cabaret artists now appearing at the Marigold Gardens, were united in marriage on Thursday night of last week to a sister team that was appearing on the same program with them.

Both boys saw service in the Royal Flying Corps, having enlisted at the outbreak of the war. They returned to Chicago a few months ago and were immediately engaged in cabarets.

### DEAD, SHE WINS DIVORCE

DETROIT, Mich., June 12.—Florence E. Gillespie, an actress, was last week granted a divorce here from John J. Gillespie, an actor, at present appearing in London. They were married in 1912, while in vaudeville, but soon separated. After reading notices of her own death in several papers, she decided to sue for divorce.

### CLAIMS THEIR COSTUMES

A. B. Liaized has entered a complaint against the Four Paches, playing at the Columbia in "Town Folly."

Liaized says that the Paches are using devil's costumes which were invented by him.

### SYBIL VANE SAILING

Sybil Vane and Leon Domeque will sail for England Saturday from Montreal, Miss Vane to visit her mother and also play a few vaudeville dates. She will return early in August and open her season August 23 at the New Brighton Theatre.

### LEAVES BILL FOR OPERATION

Mack, of Mack and Hanlon, was forced to leave the bill at Proctor's Twenty-third Street last Wednesday to have an operation performed. The team's place was not filled for the Wednesday night show.

### MACK OPENS FOR LOEW

Andrew Mack opened a twelve weeks' tour of the southern Loew time at Knoxville, Tenn., last week. He was signed to play the Loew time on a contract calling for one week at each house.

### PROTESTS SIMILARITY OF NAME

W. S. Lawton, owner of "The Ushers Quartette," has filed a protest against "The Four Singing Ushers" for an infringement on their act and the similarity of the name.



# VAUDEVILLE

## PALACE

The best hand-to-hand and head-to-head act by any two women in the business was presented by the Donald Sisters, formerly known as the Gasch Sisters. They have perfect forms, looked well in neat costumes and display class, technic and professionalism in a superlative degree. The one hand stand on the head and the one arm flange were a hit, and the head stand on the foot and head-to-head was accomplished with neatness and dispatch.

Maude Earl and Company followed and got over well in the second spot. Miss Earl was in good voice, especially in the upper register. She took a number of bows.

The Sharrocks, with their fast mind-reading act, knocked them cold. Their drop was not masked by the tab at either the beginning or the end of the act and the stage hands and others could be plainly seen.

Kramer and Boyle cut their act from thirty-three minutes, when reviewed at the Harlem Opera House, to twenty-seven, which, despite the fact that they registered a hit, was too long. Kramer is not funny in the opening number and sprang "Moonshiner's Daughter—I Love Her Still."

Bringing one of Seabury's girls on at the opening and inducing her to kiss him a couple of times was out of place, unnecessary, killed her first entrance in the act with which she belongs and it's a wonder Seabury stands for it. Jack Boyle is a good "straight" man, sings well, has a good falsetto and registered a hit. "How long do you wear a shirt," was sprung by Haines and Pettingill in the days of Koster and Bial. The burlesque on the Sharrocks act, with the various questions "Watch out, what's this?" Answer, "a watch" and other similar questions and answers is small time and has been used by nearly every burlesque wheel on both circuits. Kramer started to make a song announcement but didn't and Boyle said Kramer forgot it. At any rate, they sang a published Irish song with the blackface doing Irish dialect. They took a number of bows and did an encore bit which was the funniest thing in the act.

William Seabury and Company was a riot. The girls are all pretty and clever, the costumes magnificent and Seabury's dancing beyond criticism. One of the girls seemed new, as the writer does not recall having seen her before. She is very lithe, does some very clever contortion-dancing and kicking and is a decided acquisition. Seabury was legitimately forced to respond with a speech of thanks.

Morris and Campbell mopped up, getting lots of laughter and applause for the singing of Flo Campbell and the nut comedy of Morris, although he sprang "Moonshiner's Daughter" for the second time. They took four bows and deserved them.

Eva Shirley made a decided hit and received a huge bunch of flowers. Her singing of an excerpt from Faust is worthy of special mention. The Jazz Band is, for the most part, noisy, and Eva could do as well without them.

Just why Harry Fox is a headliner will, to this reviewer, always be a mystery. Maybe it's because he married one of the Dolly Sisters, whom he boosts and displays a picture of. The girl in the act, Beatrice Curtis, taking Edyth Baker's place, does a little dialogue with Fox, talks a few lines of a song and comes on at the finish. They spring several old gags used by other acts.

Fox announces the "Wah wah" style of singing as original, although it was done by Eddie Leonard before Fox was ever heard of, in a song entitled, "I'm Goin' to Live Anyhow Until I Die," though, after hearing Eddie Leonard and then listening to Fox, no one would accuse him of having taken it. The act took a big flop. Fox announced that he "only did what he had to and didn't take any bows," which was the truth, for he didn't get enough applause to justify one. Marie Meeker closed the show.

H. W. M.

## SHOW REVIEWS

(Continued on Pages 10 and 11)

### ORPHEUM

Monday afternoon's attendance was small this week, only about one-half the orchestra being filled.

Royal Gauguines opened the show with a novelty juggling act and received more applause than has been accorded an opening act here for a long time. He deserved it, too, for he worked hard and kept a rapid fire of chatter going all the while. He went through the usual routine of tricks, introduced in his own peculiarly spicy manner. He was a hit, for which he worked hard.

Ed. Morton has been singing songs for a long time and, evidently, his voice has undergone a lot of wear and tear. At this show he appeared to be suffering from a severe cold, for he could not control his voice. He sings special selections, all of them being very clever and melodious. He should eliminate walking off stage after the rendition of each number.

Ruth Budd, "the girl with the smile," scored a large hit, due more to the aerial work she does than to anything else. While the rest of the act serves to display her versatility, it really detracts from its speed, although adding to the novel and artistic side of the turn. If the first part of the act could be speeded up a bit, it would work much better. On the rope and rings Miss Budd was right at home, singing, talking and working as though she were on the ground.

Coley and Jaxon have a hackneyed opening, but from the moment the opening is finished the act gets off the beaten path and stays off. The act is this. A minstrel meets a country girl, stops her and starts a conversation in which she proves to be his better. The talk drifts to various subjects and is exceptionally funny. The young lady is one of the cleverest kid comediennees doing this line of work. She acts naturally, works easily and every line of hers is a laugh. They cleaned up the hit of the bill, as they deserved to do.

Grace Huff and her company in a laughable little playlet, entitled "Just Like a Man," repeated the success it attained when last seen by the reviewer. The act is funny, well handled and deals with an old subject in a way that gives it the mark of newness. A man has succeeded in convincing himself that, of all men, he alone can win the love of two women at the same time. But he forgets that the women have a say in the matter and they soon cure him of his conceit. Miss Huff as the "other woman" was excellent, and Remley, as the self-opinionated, insufferable jackass, did very well, as, in fact, did the entire little company.

Harry Breen, the king pin of nuts, opened intermission, and, if you don't believe that being foolish these days makes a hit with people, you ought to have heard the audience giggling at this fellow. Both the young ones and the "old boys" laughed their heads off. Breen scored and, frankly, should have, for he made the folks laugh, despite the fact that they didn't want to.

There are those who believe that Fritz Scheff is a great singer. But they live in the long ago. She does not shine among the present stars of song. True, she still has the mannerisms and the appearance she first made famous some years ago. But that's all. On Monday afternoon she was a disappointment.

Lydell and Macy, in their character comedy skit, "Two Old Cronies," got laughs, applause and more attention than the preceding act. They cleaned up a real hit, and Lydell's eccentric dance was a scream.

The Four Nightons, in a well-staged acrobatic posing turn, held attention. The pictures presented are artistic and, in a good many cases, replicas of famous paintings and historical scenes. The act is artistically staged, presented and arranged.

S. K.

### COLONIAL

With a well-worked-out routine of strong arm, balancing and perch stunts, Alvin and Alvin, in opening the show, offers a very good dumb act. Several of their stunts are of exceptional difficulty, and earned the performers a good hand. Both present a neat appearance and go through their routine with the snap and assurance of seasoned performers. This act should prove a welcome opening number for any big time bill.

"Moonlight Madness," a comedy sketch by Edgar Allan Woolf, featuring Beatrice Morgan, went over with a bang in the second spot. The author has concocted a diverting fifteen minutes or so of good clean humor, with many a laugh worked in. The comedy situations are well worked out and ably handled by a capable cast.

The story revolves about a woman who has reached that stage of life where she fears the future and the old age it has in store for her. She cleverly contrives a flirtation with a lad much her junior, in the hope that, by so doing, she will dispel the thoughts of wrinkles and added weight. This self inflicted bluff might have worked out very well, if it had not been for her husband, who proves to her the falseness of her belief. All ends well, however, when it is disclosed that the youth merely played his end of the game in a boyish effort to arouse jealousy in the heart of their daughter, whom he really loves.

Arthur Hartly and Virginia Eastman, programmed to appear next, were out of the bill as a result of the illness of the latter member of the team. Eddie Borden and "Sir" Frederick Courtney, billed to follow, moved down to fill the vacancy.

Borden and Courtney have an act fairly bristling with the latest thing in hokum. For all of that, however, they put it over and make the audience like it, although it is a continuous babble of nothings. The personality of the former member of the team has a great deal to do with the success of this offering. Both performers, however, scored a decided hit.

Sissel and Blake were called in at the eleventh hour on Monday to pad out the bill. On Monday afternoon, however, the latter member of the team could not be located, so Sissel, although handicapped, turned the trick alone. To say that he went over big would be putting it mildly.

"Vanity Fair," a musical revue, presented by Yvette Kiviat and staged by Ned Wayburn, with lyrics by Bert Kalmar and music by Harry Ruby, closed the first half of the program. This act spells class from beginning to end. There are numerous changes of costume and a capable cast, headed by Bobby O'Neill, in support of whom are James Tempelton, Sonia Tamora, Ann Linn, Bobbie Folsom, Alviana Yates, Nettie Thomas, Lucille Prather and Lucille Gordon.

Following "Topics of the Day," Eddie and Bertie Conrad, filling in for Tom Patricola and Nellie Kelly, out of the bill as a result of a surgical operation under which the former was obliged to go, scored a fair-sized hit. The Conrads have some clever material and know a thing or two about putting it over.

Jimmie Hussey, with Edna Burton and his Shimmy Cops, are back in town. The whole outfit had little difficulty in jazzing themselves into a good hand.

Mang and Snyder closed the bill to an almost empty house. They are billed as "master athletes" and live up to the title.

E. H.

### WEST CLAIMS GAG

J. Royer West has complained that Buzzell and Parker are using a gag that has been his property for years.

"What lovely hair you've got," is a line in question.

### RIVERSIDE

A typical June matinee audience both in point of size and general lassitude of manner witnessed the opening performance at this theatre. The bill did not run according to programme on account of the absence of Mollie Fuller in the first half and Davis and Pelle, billed to close in the second. Miss Fuller's place was filled by James C. Morton and Co. and "An Artistic Treat" closed the performance.

The Three Weber Girls opened the show. They appeared in one and tastefully dressed, sang a song and did a dance at the finish. So well did they do this that the impression that the act was a song and dance affair, was strong. The curtain arose to full stage after this number, however, and the girls in neat athletic suits went through a finely arranged routine of acrobatic stunts. They scored strongly.

Nelson and Cronn did well in the second spot with a group of published songs all of which have been heard in this house before and all much better done by other acts. The boys have personality, however, and this helped to carry them over. There is, however, an air of suggestiveness in the rendition of one or two of the songs and this should be eliminated immediately.

J. C. Morton and Co. did fairly well in an act which has been seen around so often that the audience is familiar with all the lines and business. This was apparent in the closing bit, usually good for a laugh but spoiled by the starting up of applause on the part of those familiar with the exit bit.

Handers and Milliss billed as dancing pianists had no piano so their ability in that particular line must be left to the imagination of those who had not previously seen them. The dancing also was largely conspicuous by its absence as they confined themselves to but two or three short numbers. The big portion of their act was given over to hat juggling and manipulation which is not of enough importance to arouse any enthusiasm especially in the middle of June.

Anatol Friedland in his "Music Land" offering closed the first part. Friedland has an act which will please any audience as it is well put on and has sufficient variety to keep up the interest. The girls are attractive, sing well and work with far more enthusiasm than is usually shown in acts of this nature when approaching the season's closing. It gives Friedland a good opportunity to start interest in his new song compositions several of which are particularly melodious.

After "Topics of the Day" in the second half Vera Barstow, a concert violinist, rendered three selections. Miss Barstow is an artist, she plays remarkably well and her work was a delight to the musical portion of the audience. Her tone is rich and pure and her execution fine. If she is to continue in vaudeville, however, she should change her repertoire and introduce one or more popular selections. The lighter tunes and especially those of the lilted dance tempos hit the popular taste far more than the classics no matter how well performed. One or two selections of this type would work wonders in the act.

Bert Errol held over for the second week has made a few changes in his act. The introduction of the Jewel song from "Faust" is the most important and he sings the number excellently. Few impersonators would care to attempt the singing of operatic selections but Errol whose strong forte is his big soprano voice evidently delights in them.

Jimmie Lucas in his new act assisted by Francene scored one of the applause hits of the bill. Constructed solely for comedy purposes it registered strongly and did much to awake a dull and sleepy audience. Lucas sang a number of his song hits as an encore and these were enjoyed fully as much as the act which, for some unknown reason, bears the title of "Vampires and Fools." "An Artistic Treat," a finely staged posing act, closed the show. W. V.



# VAUDEVILLE

## SHOW REVIEWS

### ROYAL

Mr. and Mrs. Gordon Wilde have their daughter, Connie, doing hand shadows now and it is an improvement. The song she has changed to is better but could be further improved. Wilde pronounces "palmistry" with the Italian instead of the short sound of "a." The act got over nicely, opening the show.

Hugh Herbert and Company, reviewed recently, got over well, but not with the punch at this house that marked his efforts in Harlem.

Elizabeth Murray was a hit with the same act reviewed at the Fifth Avenue and the Palace. She is artistic and natural.

Russell and Devitt, billed under a new one, "Acromedians," live up to the "acro" part, but do not seem to fill the "medians."

Cartwheels, full fronts, backs and several side somersaults that this reviewer has never seen before, were put over to solid applause, especially the "sides." The "monkey-walk" went for laughs and the chair trick which Johnson, Davenport and Lorella used to do, got hands. Several nifty throw arounds and full "sides" at the finish, sent them over nicely.

Maurice Diamond and Lola Girlie closed the first part and were a hit. Girlie is an exceptional toe dancer, doing, in addition to the usual stunts, a duplication of several Russian steps done by Diamond, on her toes. Pirouettes and spins to the toes, a running dive into her partner's arms and a low bend and rise while on one toe, was rewarded with tumultuous approbation. Diamond dances very much after the manner of Bankoff, doing many of the same steps, though with not the same grace and ease. He also did some steps which Seabury features and must have observed these dancers very closely, or perhaps Lola Girlie gave him a few tips. Girlie is quite adept at a style of dancing for which the French use a word which, translated, means "cuts." Diamond does the best "instep" dancing to a slide noted since this style came into vogue.

A. Robins, the walking music store, formerly in "Katinka," was a decided and emphatic hit.

The only changes noted in "A Trip to Hitland" were blue ribbon rosettes instead of white and a couple of cues that someone missed. It looked like Bobby Jones. Counting over the "ten" several times, only nine were discovered both this time and when last seen. Flatow is inclined to over-clown and still raises his hand too far in an endeavor to make the playing look difficult.

The orchestra played the opening twice before Gene Ford, of the act of Gordon and Ford, came on and Burt asked, in an undertone, "What was the matter with the opening?" Miss Ford's make-up looked greasy, especially on the eyelids and lobes of the ear, which were too red and not powdered. Neither were her lips. Her hair was dressed very plainly. Gordon put over a number of laughs, but should take out the "diaphragm-fryin' pan" gag that has been used since the inception of "Over the river Charlie." He is inclined to mistake Jewish freshness for humorous contributions. A song was put over and made a hit, mostly through the force of Miss Ford's voice and a hand demanding an encore was received. The leader had turned over the music and Gordon had to say encore. There was a wait then, during which the leader gave vent to some audible remarks. It surely wasn't the act's fault and the director of the orchestra should curb his inclinations to swear.

The Amoros Sisters worked hard and made a hit, especially with the trapeze work and tumbling. H. W. M.

### ALHAMBRA

The heat played quite an important part in keeping Monday night's attendance low, and, as a consequence, the spectators sat, sprinkled here and there, trying to hear what was going on, while, through the doors which were open to let in the air, came the sound of a nearby bowling alley.

Barbette, displaying ability on wire, rings and trapeze, as well as an impersonator of the fairer sex, scored a triumph in the opening position. His work in the air was applauded and he also provided some good laughs. When his act was over and he disclosed his identity, a murmur of surprise was heard and continued while the stage was being set for the next act. He proved his right to the title of "versatile specialist."

The Quixey Four, holding down the second spot, was well received. They offer the usual quartette routine, varied here by some instrumental music, the means being banjos and piano. They harmonize nicely, sing a number of quartette and solo arrangements and attempt to get some laughs.

Herman Berrens, The Warde Sisters and Earl Leslie, offered a quartette act of another kind. Berrens was seen not so long ago doing a single pianologue, parts of which act are now used in this offering. The Warde Sisters and Leslie were presenting a dance offering and the present act is just a combination of the two. It is nicely staged, the girls look and dance well. Leslie offers a few good specialty steps, Berrens supplies some humor and, all told, the act succeeded in doing what it was designed to do, entertain.

Fenton and Fields sang, danced and joked their way into favor, and, although they scored a big hit, they deserved better treatment as to encores. The audience laughed, smiled and applauded to a degree, but were evidently too uncomfortable to be made more so by physical exertion. Anyway, the boys scored and that's what counts. They worked hard, too. Several bits have been changed and a few new ones added.

The Rigoletto Brothers, offering the same routine as when last seen by the writer, did very well considering the slow pace at which they started out. The Swanson Sisters no longer get any billing, although they had programming as assistants. They opened with some magic, followed by a yodeling number by the girls and then came the usual routine of juggling, strong man stuff, singing, dancing and music.

Billy Glason sang a few songs, told a few stories and got away to the tune of three encores, declining a further one. He is in a class all by himself in this line of stuff.

"Still Putting it Over" is a pretentious "soldier girl" act, which possesses a good dancing juvenile comedian and one or two fairly good female impersonators. Most of the fellows who do the "merry merry" stuff, look anything but delineators of the fair sex. However, they are clever and amused the audience well, for which due credit is given them.

Lilian Shaw is still as much appreciated to-day as she was years ago. This was evidenced by the reception she received and by the numerous laughs and giggles that greeted her every remark. Her act is practically the same, the numbers in the main being special ones, with a topical tune inserted for variety. She was a real success, not only as an attraction, but as entertainment.

The Briants, in their dummy novelty, "The Dream of the Moving Man" closed the show to a house that remained seated, for a change, despite the lateness of the hour, and did very well. They deserved it. S. K.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 12)

### NASH AND O'DONNELL

Theatre—Proctor's Fifty-eighth Street.

Style—Playlet.

Time—Twenty-five minutes.

Setting—Four, suite.

Julia Nash and C. H. O'Donnell are back with their act, "Three G. M.," which, strange as it may sound, is just as diverting and funny to-day as it ever was. In fact, it is even better and of stronger quality.

The act concerns a certain speculation-loving gentleman, whose many get-rich-quick schemes have resulted in almost complete ruin. So exasperated has his wife become over his constant schemings that she has determined to settle things definitely.

Friend husband returns home and a quarrel begins. The scene depicted is realistic in that it is not overdone, being just a page from the book of every-day life. Finally, hubby produces a certified check for \$75,000, honestly earned, and imparts the information that they are now rich beyond their wildest hopes.

His wife then pleads with him to go the straight and narrow path and he promises to do so, telling her that never again and so on. While this recital of virtue in the future is going on, George Washington, hanging in the hall, takes a sudden flop, with which acrobatics the act closes. Several new bits and lines have been inserted to fit these troublesome times and reconcile the nature of the offering with the day. These bits are funny and well handled.

This act will be welcomed by those who have not seen it as a new treat and by those who have as an old friend who has been away a long time but returns looking better and more welcome than ever before. S. K.

### CARLETON AND BALLEW

Theatre—Proctor's 23rd St.

Style—Singing, dancing, piano.

Time—Fifteen minutes.

Setting—One.

Carleton, formerly of the Ja Da Trio and a composer of popular songs, and Julie Ballew, formerly of the "Shubert Gaieties," have a neat offering which is enhanced by Miss Ballew's charm of manner, personality and appearance, to a great extent.

In a gown of lavender brocade she does a song and dance that won recognition. She shimmies neatly and puts her songs over in a way that recalled, somewhat, Margie Hackett when she first started in vaudeville.

The opening of the act is fast and the subsequent numbers, both single and double, were delivered in a satisfactory manner, although Miss Ballew's voice is somewhat light for the "Blues" number. A dance with some nimble stepping was used for a close and drew a good hand and several recalls. H. W. M.

### MASTERS AND DALE

Theatre—American.

Style—Song and dance.

Time—Ten minutes.

Setting—In one.

Masters and Dale, two neat-appearing young men, offer a routine of single and double stepping that gets over nicely. They open with a published number, sung in fair voice. While there is nothing very original about the dancing which follows, both men are possessed of considerable grace and execute their steps in finished style. A portion of the act is given over to imitations, including Frisco. They close with a fast jazz acrobatic number, sending them off to a good hand. E. H.

### JIMMIE DOHERTY

Theatre—Twenty-third Street.

Style—Singing comedian.

Time—Fifteen minutes.

Setting—One, plain.

Attired in a tuxedo and straw hat, with a smile that rivals Fairbanks' and a personality that reaches across the footlights, Jimmy Doherty is offering a routine of songs and stories that will please and amuse 'most everybody. He has a sweet, flexible tenor voice, which he knows how to use, never once forcing or straining it. He opens with an Irish number and tells some half dozen or so good Irish stories. Another song and some more stories follow. Then he offers what he terms an impression of John McCormack singing "I Hear You Calling Me."

He then told a few more stories and closed with a mother song, which is a medley of old popular tunes, arranged in a sort of a lullaby. He should tell a few Yiddish stories, for he tells them well, and they will sound much funnier coming from him. Doherty will get there yet and be on the big time. S. K.

### HOWARD TAYLOR & THEM

Theatre—Proctor's 125th St.

Style—Talking.

Time—Eleven minutes.

Setting—Special, in one.

Before a drop representing a subway station, Taylor, as a traffic cop, and a girl, presumably one of "Them," as she was not billed, do some talking. Later, a number of animals are brought on and talk about each is dispensed. A small dog appears and we have "the dog's tail is a wagon (waggin')" joke. A larger dog, an English Bull, then shows up and some of the "which is the better, England or America" style of comedy is given. An armadillo is introduced and we have the following which is quoted to indicate the style of humor attempted. "How did the armadillo get his name?" "Well, you see his name was Adillo. One day, a camel stepped on his back and turned around and said, 'Did I break your arm, Adillo?'"

"I drank hair- tonic and now I have a hair-lip" was added for good measure and a double song used for the finale which died a natural death. With his collection of animals minus the jokes, Taylor might find employment at the Broadway museum when it opens next September, but how anyone in a theatre can be amused or interested with the present arrangement, is a matter that must be clear in Taylor's mind alone. H. W. M.

### "LOOK OUT IN"

Theatre—Proctor's 125th St.

Style—Rube.

Time—Fifteen minutes.

Setting—Special, in three.

Five people, in a conglomeration of hokum and very small time material of a day long forgotten, attempt to win the approbation of an audience. Such sure-flop gags as "Who is the mother of the chicken, the hen that laid it or the one that hatched it out," are reeled off by three men in rube make-up.

Walter Brooks and a so-called ingenue come to a hotel painted on the drop for a room. A song by Brooks and the girl, in a very careless, perfunctory and matter of fact way is then tried. The girl is pretty but very weak, both vocally and verbally.

If the present act ever gets any booking with the material used, it will be a mystery, as there seems to be only one word to describe it and that is, "awful." H. W. M.



# VAUDEVILLE

## FLATBUSH

(Last Half)

The bill at this house for the last half presented real variety, each act being different in composition and style. The program was also very well arranged.

MacIyar and Hamilton started things going with an acrobatic turn in which the man does all the work and the woman acts as assistant and atmosphere. MacIyar specializes in barrel jumping and most of his work consists of several difficult feats in and out of barrels. He also does some acrobatic work on the ground. He injected pep into the show in the opening position. The lady looks well.

Lipton (an imitator), held the second position and scored a big hit. His imitations are good and are presented in an appropriate manner. They included steel guitar, cello, mandolin, banjo, phonograph and cornet. He opens with a vocal selection, using a popular published number and follows with his imitations. He was roundly applauded, but took only two bows, declining an encore.

Vokes, no longer Officer Vokes, has a distinct novelty in his act. Educated animals are not rare, but few in any act work as spontaneously as does his dog, Vokes, doing a "souse," opens with a song about Gay Paree and follows with a lot of comedy in which a waiter and a parrot figure. He tries frantically to get Don, intoxicated to the nth degree, into a cab and onto a boat, but is unsuccessful. Finally he thinks he has succeeded in getting a taxicab, only to find that it is a police wagon. The act ends with a boat seen leaving for America, and a lot of hurrahing heard off stage. He received his just measure of credit from the audience.

The Transfield Sisters, musically inclined, offered a potpourri that stopped the show. They opened with a vocal number, followed by some saxophone music effectively rendered. Changing costumes on stage, they sing and play guitars and then switch to xylophone-bells. They jazzed their way into the biggest hit on the bill.

Billy Gould tells a story as well as he ever did and dances just as nimbly. But he refrained from doing the latter when reviewed. He is undoubtedly aware that he has no singing voice, but just the same, puts his numbers over. He told some dozen or more stories, clowning around a bit and sang that old standby of his "I Love a Cohan Melody" in which he introduced a medley of Cohan hits. He was a success.

Mildred Harris and Company concluded the vaudeville portion of the programme with a dance offering. The company consists of a male accompanist at the piano, as usual. He failed to arouse any special enthusiasm on the part of the audience. Miss Harris's work was appreciated and she scored accordingly.

Elsie Janie in "The Imp" was the feature picture. S. K.

## HAMILTON

(Last Half)

Ed and Edna Fanton opened the show with some fast acrobatic work and much superfluous talk. The latter could well be eliminated without injuring the entertainment value of the act to any marked degree. Unless dumb acts have a routine of up-to-the-minute gags and cross fire patter they should remain dumb. The stunts executed by the two performers were well done and earned them a fair share of applause.

Gaynell and Mack got over nicely in the second spot. They opened with a song, following which they went into a routine of single and double stepping. Both are possessed of pleasing personalities, present a neat appearance and dance gracefully. The jazz number offered by Mack is exceptionally well done.

William Dick, with a couple of guitars tucked under his arm, next appeared. In addition to strumming the "college boy's harp," he offered "for the approval of the audience" a rather plaintive Irish tenor voice which is not always true. But he picks a wicked string, the last mentioned accomplishment netting him a good round of applause and several bows. He should know, though, that soldier jokes are now taboo.

Hokum and slapstick ran rampant in the sketch next offered by Eddie Carr and Company. In addition to the dialogue being trite and of little consequence, the act is plotless. However, a poor vehicle can sometimes be overlooked if the performers are possessed of genuine ability as entertainers. Neither Carr nor his company can lay any claim to that distinction, however.

Frank Gabby, next to closing, put over one of the best ventriloquist acts reviewed in many a day. Without doubt Gabby is at the top of the list when it comes to ventriloquist acts. His material is all good and not in the least reminiscent. He scored one of the biggest hits of the bill.

Hill and Peggy Company reviewed under New Acts, closed the show. E. H.

## SHOW REVIEWS

### JEFFERSON

(Last Half)

Heat, coupled with only a mediocre bill, will do much to detract from a house's capacity at a supper show. But even then, it is expected that acts will do their work as it should be done. On Thursday several acts cut their routine in half, notably McBride, Shelley, and Gazette, Shelley failing to appear altogether.

Bender and Herr, two men, offered a rather good strong man turn, although it showed no originality despite being well done. The men are nicely built and work well together. The costumes they wore could be changed to something lighter and neater and the change would improve the act one hundred per cent.

Smith and Boyne offered the usual man and girl flirtation routine introduced by some business with a camera. The girl is very pretty and makes a wonderful appearance from front. They evidently tried to put their act over, but the absence of an audience was disheartening.

The Celestial Trio offered two-thirds of their routine as last seen by the writer and did well. The girl has elaborated upon her "shimmy," it being coarse and uncalled for. Borremoe played his numbers with the usual pep. The house needs a new piano. The old one has been used so much that the pedals clank every time someone puts a foot on them, adding an unwanted accompaniment.

Russell and Devitt, in their acrobatic dance routine, did their work with vim and vigor, going through their entire routine despite the conditions prevailing at the house. The boys have a very good assortment of stunts and put them all over with a bang.

Irene Francis is a big woman with a voice to match her stature. During her act the orchestra, such as it was, failed to get her music right and she sounded way off key. In fact, her voice sounded sharp and jolting throughout.

"I Want My Rent," a travesty on the stage, is not only very well put on but is very funny. The people in it went through the whole act and kept the few folks in the house in good humor throughout.

McBride, Shelley and Gazette, were supposed to have offered a minstrel three act, but Shelley failed to appear, and the other two had to do the best they could.

Sinclair and Gray, two girls with bicycles, did very well. They are shapely, comely, have a neat routine of stunts which they do with neatness and despatch and were received with enthusiasm. S. K.

### 125TH STREET

(Last Half)

Johnny Clark and Company, in a special set representing a cafe, did a number of falls and a couple of back somersault-drops from tables four high. The act is "sloppy" and has no class.

Billy Glason, minus the mohair, and attired in a neat herringbone weave suit of gray, put over a number of songs, including one new published number, as well as could be expected in a house which held very few. He has personality, ability and class, which was wasted at this house where slapstick and yokum reign supreme.

Howard Taylor and "Them" came on and wasted eleven minutes to no recognition whatsoever. The effort will be described in detail in another column.

Walter Brooks, aided and abetted by three other men and one girl, have an affair that was billed as "Look Out Inn." Just what it purports to be and what took place the writer will endeavor to state under the heading of New Acts and Reappearances.

Briscoe and Raub, when reviewed by the writer at the Fifth Avenue, absolutely stopped the show. They have a good act, the merit of which the Harlemites failed to appreciate.

Vera Sabina and Company closed the period of entertainment between matinee and night. With a lonely pianist in the pit, Miss Sabina with her partner did a number of dances starting with an Oriental effort in the usual style of dress affected by others in the same line of endeavor. She followed a routine, rules for which seem to have been laid down, cut and dried by someone and which nearly all the others have followed with a fidelity that indicates a desire to play the game according to the late Mr. Hoyle.

It may be said however that she does not use a piano nor a piano lamp, nor indeed a piano solo, and in these respects she differs from most of the others. In the matter of dressing, Miss Sabina will not be uncomfortable during the hot summer. H. W. M.

### CITY

(Last Half)

Daley, Mack and Daley opened the show with a roller skating act that was accorded a fitting reception and started the afternoon's entertainment going with a rush that was continued all through.

Turelly, attired in Tuxedo, whistled a few selections, which were loudly applauded, and then offered some harmonica music. He played this first piece without the use of his hands, and for an encore several operatic selections. He whistled and played well.

Paynton and Ward, in a dancing act, followed. The boys have a little comedy here and there and get a few laughs between dances. They open with a double eccentric dance, followed by an acrobatic offering by Paynton, and then by Ward, and closed with a double number which they term an acrobatic jazz dance. They were roundly applauded, especially on their acrobatic work.

Jessie Reed, a black haired miss with a blue voice, sang her way into favor for two encores and some bows. She opens with a cleverly written introductory number and follows with several popular and special tunes that went well. She has a voice peculiarly adapted to the singing of the type of songs she employs.

Harrington and Mills, colored entertainers, offered a comedy singing, talking and dancing act that was a riot. They open with the woman doing a male impersonation and after some crossfire the man exits. She then sings a ballad and exits to change her attire. The man then does a "Bert Williams" and they close with a dancing competition. For an encore they offered an old-fashioned cakewalk. They could have stopped the show, but the following act's card went up and the turn proceeded.

"Cranberries," with Lucy Monroe and Company, was the next turn. It is a comedy sketch built along old lines and did very well.

Barnes and Freeman, formerly Barnes and Smith, were on number seven. Barnes, a tall eccentric Jew comedian, worked hard to get laughs and got them. Freeman, as straight, did well. They were very favorably received.

The Lunette Sisters closed the performance with an iron jaw act that will be further reviewed under New Acts.

A Doris Kenyon feature film concluded S. K.

### HARLEM OPERA HOUSE

(Last Half)

West and Van Sclen, with their musical act, opening with coach horns and closing with a double Scotch number on cornets, followed the distribution of a variety of articles to persons bearing corresponding numbers to the little green tickets in a glass box.

The playing of La Boheme on the cello, by West, was not very smooth and the instrument seemed to lack resonance, which may have been due to a new string. The imitations on the cello of the harp and phonograph were good, but "I Hear You Calling Me" failed to draw an appreciable hand and is too long. The most interesting point in the act was the echo sounds obtained on the cornets, a novelty valve, no doubt, being responsible for the muted effect.

Wm. J. Kelly, who has played in stock, told a number of Irish stories and gave one about snakes, death and madness that was gruesome and not the most highly prized sort of material for vaudeville.

Vardon and Perry sang a number of songs while playing their own accompaniments on string instruments, the best of which was "The Rube and the Arkansas Traveler," the "Pussy Cat Rag" and a chicken number in which they were assisted by Vera Vardon. They were a hit.

Kramer and Boyle were on so long that the last act appearing at a late hour for this house, had them walking out. Reviewed in another column.

Toy Ling Foo, assisted by two girls in Chinese costumes, was handicapped by the hour of appearance. The pseudo Chinaman put over a fast routine of magic in the short space of time at his disposal, but was nervous and rushed and the act was not as smooth as it should have been, and no doubt would have been had he been accorded the hour set on the time sheet.

The Peter's Screen, Pigeon Catch, Parasol and Restored Handkerchief, with the Velvet Changing Bag, Doves from the Jardiniere, Doves from Cage, Growth of Flowers, Nixon Pigeon Vanish, and Pigeons from Tub were all projected with a dispatch during a period of about eight minutes, a feat rewarded by applause. H. W. M.

### PROCTOR'S 23rd ST.

(Last Half)

Making their entrance from a large album, Leonard and Wright do a number of dances in different costumes mostly of the square-cut order. The man does a waltz clog well and reminds one of Patsy Doyle in his younger days. A pedestal clog inside the album, was neatly done. As a relief, the woman sang "I'll Be With You When the Clouds Roll By." It is tuneful.

Gladys Fadley opens with an Irish number "Shure, It's Me That Knows" that is just fair. Her impressions of various customers in a millinery store, using a variety of hats and different numbers to illustrate, was the best part of the act. As a Jewish girl she sang a popular published number much too fast. The "Souse" bit is not nice for any girl, especially a young one. It should come out, as it mars an act that might be developed into something despite the fact that Miss Fadley has not a strong singing voice and at present is under the handicap of immaturity and inexperience. She encoored with a kid number but her enunciation was poor.

Macart and Bradford were a hit in a sketch of a style of years ago. A policeman, unbilled, assisted and lent material aid. The "You don't say so" conversation has not been heard by the writer since the days of Dilks and Wade. The music cue for the dance in One, was either given or picked up too early, as some of the talk was killed. The spitting of the teeth in the foots, an old boy, drew laughs, as did the telephone bit, which was funny. Macart and Bradford are old timers who know the value of every point and succeed in putting their points over with telling effect. The colors of the tulle worn by the woman at the opening were not in harmony.

Carleton and Ballew, the composer of popular songs, and a pretty little blonde with a lot of personality and a gown of lavender brocade, have a fast opening. Reviewed in another column.

Larry Reilly and Company, with their Irish sketch, were a solid hit. But the act runs a trifle too long.

The Dancing McDonalds came, danced and conquered. The girl looked beautiful in a costume of orange and blue with black socks and bare legs, and a winning smile that she never forgets. The boy is fast and clever. After a rapid opening they surely display the poetry of motion in a most graceful waltz. The girl then changes to a black dress, with ruffles, trimmed with vari-colored ribbon and the two do spins, revolutions and a neck-spin finish. One of the best dancing acts of its kind.

Cotes and Hutton will be reviewed under New Acts, closed the show. E. H.

### AUDUBON

(Last Half)

Attired as two stage hands, Kennedy and Nelson sprung a surprise in opening the show. After a few moments of humorous pantomime, they begin a routine of tumbling and strong arm stunts that prove to be both sensational and interesting. Both performers work hard and fast, get a number of laughs with their downright funny antics and wind their offering up in just as clever style as they opened. This act is an ideal opening number and scored a hit from the start.

Princess Jue Quan Tai, in second spot, won the audience with her quaint Oriental way and pleasing voice. She leaves no doubt as to her nationality and offers one of the best novelty numbers seen in some time. This charming young Oriental is possessed of the knack of putting her material over in such manner as to leave the audience wanting more. She has a well chosen wardrobe and makes several changes. This act should be given a better spot.

Lloyd and Wells, two black-face comedians, were a riot. Their gags are clever and, for the most part, original. To top this off, both are dancers of exceptional ability. Some of the steps done by the two are decidedly difficult. The act scored one of the biggest hands of the evening.

The McFarland Sisters, with Allen Schofield at the piano, next offered a cycle of two part songs which went a long way toward upholding the standard set by the preceding numbers on the bill. Both singers are possessed of well modulated voices which blend admirably. Their diction is flawless and their phrasing artistic. In addition to this, Schofield really adds to the entertainment value of the act by his artistic accompaniments.

Harry Hines closed the show scoring a big hit. When it comes to "nut stuff" Hines cops the brown derby. His knack of getting intimate with an audience goes a long way toward making his act a success. He shows evidence of being a real showman who knows a thing or two about putting his material over in the best possible manner. E. H.



# VAUDEVILLE

## HARRY HOLMAN PLAYERS

Theatre—Jersey City.  
Style—Playlet.  
Time—Twenty-eight minutes.  
Setting—Office, full.

Bearing his name, a company of three, two men and one woman, are presenting Harry Holman's old act "My Daughter's Husband."

The story of the act, briefly, is this: A certain young man wants to marry a young girl, but her father objects, saying he is not a business man. He stipulates, though, that should the young man in question prove successful the match will be given his consent. The old man then plans a ruse to test the youngster's grit, but he proves equal to it, all then ending happily.

The company presenting this little playlet does very well with it, but somehow the Harry Holman atmosphere is lacking. The man who plays Holman's part, as the parent, tries to imitate his mannerisms and voice and, in a good many places, succeeds in doing so. He has introduced several bits of business of his own, which fit in nicely. The act will do in those houses that are not too familiar with Holman's work in this little playlet. To those who have seen Holman several times the act will lack that little something which they have become accustomed to in his acts. To the others, it will be just as funny as ever. S. K.

## CARLSON AND FAIRCHILD

Theatre—Jersey City.  
Style—Sister act.  
Time—Fourteen minutes.  
Setting—Full, special.

Carlson and Fairchild, assisted by a male pianist, are offering a double dance act that is reminiscent of various already famous dancing sister teams. Their manner of work, their costuming idea, in fact, the entire act, resembles the others to such a degree that it looks as though they were attempting to copy them.

These girls have ability as dancers, and, to a degree, look alike. If they were to rearrange their offering, so as to get off the beaten track of sister dancing teams, they would find themselves going along smoothly on the better time. As their act stands at present they can never get more than the three-a-day.

The male accompanist upheld his end of the work well and deserves credit for the manner in which he performed. The girls worked hard and showed a willingness to put the act over that will carry them a long way. The only fault to be found with the act at present is its too close resemblance to established dancing sister acts, which is likely to always stamp them as imitators. S. K.

## "THE SPIDER'S WEB"

Theatre—Fifth Avenue.  
Style—Acrobatic.  
Time—Six minutes.  
Setting—In one, special.

A spider's web, outlined in silver on a black drop, is something new in the way of novelty settings. But the big surprise comes when the two performers are disclosed with their heads thrust through the eye holes of the great shimmering spider in the center of the web. Following a short introductory song, sung in fair voice, they withdraw their heads and the spider disappears.

The two performers, man and woman, working on a platform in a ten-foot opening in the center of the drop, then begin a routine of strong-arm, iron-jaw and other acrobatic stunts. These get over nicely.

However, the strength of the act lies in the unique opening. This offering should make an ideal closing number for the two-a-day houses. E. H.

## NEW ACTS AND REAPPEARANCES

(Continued from Page 10)

### TONY & GEORGE

Theatre—Audubon.  
Style—Acrobatic.  
Time—Eight minutes.  
Setting—Special, in one.

Before a special drop painted to represent a street in Paris, although the Cafe Paris depicted bore no resemblance to the Cafe de Paris in Paris, Tony and George do an old style acrobatic act. Some good tumbling, with twisters and a full somersault, two-high to the shoulders, with a twister, brought hands and were accomplished with apparent ease.

The attempted comedy with the handkerchief on a string was silly and unworthy of the effort.

Just why the woman, billed as the "& Co.," came on stage at all was not apparent. She neither sang, danced or talked, but did a little pantomime and was, altogether, on view for not over a minute at the most. She then came on for a bow at the finish, and one felt like inquiring, "Excuse me, but just what did you do?"

Eliminating the small-time comedy, putting in a few more tricks and working without the woman or else giving her something to do would improve the act considerably. H. W. M.

### NELSON AND BAILEY

Theatre—Proctor's Fifty-eighth Street.  
Style—Skit.  
Time—Eighteen minutes.  
Setting—Three, special.

This act is set to roughly represent a moving picture studio. But nothing about pictures is shown. Instead, a flirtation act is put on. The manner in which this is introduced and worked out is, if not new, at least different, and that counts a lot.

A Quaker maid comes to the studio to learn how to vamp. A fresh young cameraman, in charge of the place, momentarily, interviews her and acquires the following information. She is a Quaker, has never been in the movies and wants to vamp. She will pay for the knowledge and is willing to do anything to learn.

The cameraman then starts a course of instruction, which proves acceptable to both parties. After a while, however, the girl divulges the information that she already is an experienced vamp and proceeds to demonstrate upon the cameraman, with disastrous results.

Several very funny bits of business are introduced and one or two lines that could be done without, but, on the whole, the turn is a pleasing little skit. The work of the two is all that can be asked for. S. K.

### CUSHING AND DAVIS

Theatre—Proctor's 125th Street.  
Style—Comedy.  
Time—Twelve minutes.  
Setting—Two.

This is the old "Doctor Shop" idea, revamped to some extent and with "Over the River Charlie" eliminated. A number of medical terms spoken by the straight are twisted by the comedian to other meanings and extracted a number of laughs, chiefly from the younger element.

The idea of the act is very old, dating from the inception of the so-called "afterpiece" and used by minstrel shows of a bygone day and medicine shows galore. It is small time, despite the fact that it was used in a different form in the Follies at the beginning of this season.

The finish of the act, as given by Cushing and Davis, is weak and let them down to a few scattered hands, although two curtains were forced. H. W. M.

### BILLY AND EDITH ADAMS

Theatre—Proctor's Fifty-eighth Street.  
Style—Dancing.  
Time—Fifteen minutes.  
Setting—One.

Billy and Edith Adams open with a "Tommy Atkins" number, which, for a change, is correctly costumed. Billy wears an Imperial Army officer's full dress uniform and Edith her own conception of the uniform. They specialize in clog dancing and the first is a military step, with a life and drum corps effect for a finish. Billy then offers a solo dance, in which he kept excellent time and showed a few difficult trick steps, the heel click being the most effective.

Edith, in a costume which displayed her form to excellent advantage, then introduced a "wee bit o' Scotch wi' a Heeland fling" that was well done and pleasing to look upon. Billy followed her with an eccentric clog solo and they closed with a double eccentric number, Edith wearing a stunning costume that still further displayed her natural gifts. We will say this for her: she displays her figure without being vulgar—a relief these days.

Both these people can dance and they have framed their act so as to show it off to the best advantage. The result will, no doubt, be gratifying to them and to their audiences. S. K.

### POLLARD

Theatre—Proctor's Fifty-eighth Street.  
Style—Juggler.  
Time—Nine minutes.  
Setting—One.

Pollard bills himself as "Pollard and His Bull," and one expects to see a bulldog in the act. The bull, however, is not shown: it is thrown. Pollard does a lot of juggling stunts, none of them at all extraordinary, but all of them somewhat diverting and entertaining.

However, Pollard seems to have realized that if he did the juggling only, there would be a flatness to his act and so he has a nifty line of talk that he keeps going all the while he is working. The result is he has his audience laughing and looking, and when reviewed, although opening the show, scored a large hit. He will have little difficulty getting work, for he has a juggling act that not only would do well to open any show, but he knows how to get the most out of his talents. S. K.

### PISTEL AND JOHNSON

Theatre—Jersey City.  
Style—Blackface comedy.  
Time—Fifteen minutes.  
Setting—One, plain.

Pistel and Johnson are doing the same turn that Pistel formerly did with Cushing. We saw him doing the act some months ago under the name of Emerson and Lyle and if Johnson is the Lyle of that act he looked much taller then.

Pistel, as usual, is there with the impromptu comedy, and has a new laugh every minute. In fact, he succeeds in making his partner laugh, too.

The act concerns two stranded minstrel men, who happen to wander into a grave yard, and depicts a little adventure they have there. The act should find no trouble in replaying all the time it has ever played, for it is as funny as it ever was and will please just as well as before. S. K.

### OPERATE ON MAJOR BURKE

Major Burk is in the Elks Room of the Post Graduate Hospital, recovering from an operation for hernia.

## COLVIN AND WOOD

Theatre—Twenty-third Street.  
Style—Skit.  
Time—Twenty minutes.  
Setting—One, special.

The writer has seen this act before and liked it better then than now. Not that it has in any way deteriorated. Far from that; it has improved in all but the finish. Up to the finish all went well. The act was better, mellowed than before, funnier, and all that. But the finish came like a cold wet rag on the face of a sleeper, suddenly and with a feeling of being disturbed right in the middle of a good nap. The finish came right in the middle of the best part of the act.

The act opens with a song by the girl, in which she tells what vaudeville demands and what they intend to do to supply the demand. She follows with a bit of travesty in which she uses the telephone to call the doctor. As she calls "Doctor, Doctor," the man enters, with the remark, "Did you call me?" From there on, the act picks up and the comedy comes fast, a dance being introduced by means of a box of pills. At the finish of the dance, done to the tune of one of those "French" songs so popular during the war, the girl beckons to the man to follow, and he drops a sign reading "Doctor gone out on an important case."

It was this sudden ending that left the audience surprised. It didn't realize the act was over. In fact, it expected more, and, when it didn't come, was disappointed. If the couple could only secure a snappier, funnier ending, or something that didn't leave a vacancy, they would improve their act one hundred per cent. It is a shame to spoil such a good act by a poor, mediocre, out-of-place ending. S. K.

## HILL, PEGGY AND CO.

Theatre—Hamilton.  
Style—Dancing.  
Time—Fifteen minutes.  
Setting—Full.

Hill and Peggy, two attractive appearing girls with an "& Co." in the form of a pianist, who, by the way, has a Cecil Lean grin, a tuneless voice and little or no ability as an "ivory pounder," offer a "novelty" dancing act that smacks of anything but novelty. There can be nothing unique about an act that sports a piano on stage, a piano lamp and two girls who dance in somewhat the same style as the Ford Sisters, the Cameron Sisters, or a host of other dancing sisters.

However, both girls dance well, are possessed of grace and have pleasing personalities. They also have several changes of costume which are attractive and, if set off by a harmonious setting, would add to the entertainment value of the act.

This act makes a good closing number, and with a little doctoring should find the two-a-day easy going. E. H.

## LUNETTE SISTERS

Theatre—City.  
Style—Iron-jaw act.  
Time—Ten minutes.  
Setting—Full.

The Lunette Sisters have, among other things, an apparatus that differs from any we have seen employed by similar acts. The machinery, elevating and revolving the apparatus, is not concealed in the flies, but behind a screen on the stage. Instead of the apparatus working down, it works up. The act starts off with a bit of a dance and follows with an aerial stunt, which is in turn succeeded by another dance; for each dance and aerial number they change costume. A "butterfly" effect on stage is followed by the same act in the air, the turn concluding with some lightning body twisting while suspended by the teeth. S. K.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

TRANS-CANADA CIRCUIT  
SEEK ENGLISH SHOWS DIRECT

**Want London Managers to Book Companies Into the Dominion  
Without First Sending Them to States—British  
Producers Interested**

LONDON, Eng., June 12.—The newly formed trans-Canada Theatres, Limited, has taken up negotiations with London managers in an endeavor to book English successes for a tour of the circuit, which controls houses from coast to coast in the Dominion.

The Canadians claim that there are many English shows which would be great drawing successes in Canada, even though they would not be well received in the United States. As an example of this, they point to the production of "The Luck of the Navy," which enjoyed a considerable run here, for a war production. This show was produced in New York by Comstock and Gest and flopped. Taken to Canada and re-Anglicized, it having been Americanized for New York, the show has been a success.

The reason that the circuit is anxious to secure English shows is that many American shows which have been successes in the United States, when Britonized, lose their value, and English shows lose theirs when Americanized. If they can get English shows, however, they will be able to present the best of both countries, they set forth.

However, managers here, while interested, have not yet reached that point where they feel they can fall in line with the Canadian scheme, expense being one of the stumbling blocks on the road. Prior to the war it cost about \$105 for transportation to Canada, but today it costs

\$250. Labor and freight are also triple what they were before the war.

Also, there are many houses which could not be played. English managers have evidently given the matter much attention, for they seem well acquainted with the character of the towns in Canada. They realize that the French-Canadian element west of Toronto would not be very friendly to anything that is English, while Halifax and Victoria are intensely English. Toronto and the territory west are more Americanized and don't care what they get.

They also realize that Canada is a great theatrical country and that lots of money can be made there.

The Trans-Canada Company, as organized, has for president H. W. Beauchler, W. A. Edwards and R. J. Lydiatt as vice-presidents, and George F. Driscoll as vice-president and general manager. It was organized about a year ago and owns or controls theatres from the Atlantic to the Pacific coasts, offering about forty weeks' work. They have the following theatres on their roster: His Majesty's, Montreal; Grand Theatres in Hamilton, Kingston, Peterboro, Toronto, London, St. Thomas and Calgary; the Walker, Winnipeg, and the Empire, Edmonton. Also there are newly completed or houses under construction in Regina, Vancouver, and Edmonton. These are all week stand houses. They also have many one, two and three night stand towns on their list, which brings the number of weeks offered up to 55.

## "YELLOW ROOM" LIKED

LONDON, Eng., June 12.—The production of "The Mystery of the Yellow Room," adapted from the French of Gaston Leroux and put on by Benrimo, for Daisy Markham, has proven very successful.

In the cast are Douglas Vigora, Colston Mansel, Arthur Pusey, Sybil Thorndyke, who is starred, Nicholas Hannen, Lewis Casson, Alec. F. Thompson, Fred Emery, Edgar, Ashley, Marvin, S. Mayer Jones, Maud Stuart, W. E. Wallis, Rupert Stutzfield, J. W. Rood-Ingram and Franklin Dyall, the leading man, who began his stage career a few years ago as a super in "The Masqueraders," at the same theatre, The St. James, at which this play is appearing.

## LIKE MCGUIRE'S PLAY

LONDON, Eng., June 12.—The production of another American play, "The Divorce Question," written by William Anthony McGuire, has met with decided success here.

The piece deals with the Roman Catholic Church's view of the divorce question. It has been very well put on. In the cast are Cyril Austen-Lee, James F. Henry, George Chamberlain, George Abble, Leslie Hamilton, Herbert S. Vile, Martin Courts, Sydney Astor, Arthur Cash, Charles Law, Ethel Wensley, Dorothy Meller, Herbert Barrs, W. J. Johns and Heather Hugh.

## SCHELLING GETTING IN TRIM

PARIS, June 12.—Ernest Henry Schelling, pianist and composer, has just come to Paris to doff the uniform of an American Army officer and return to his career as virtuoso. Following his demobilization Schelling will seclude himself in one of his homes in Switzerland, where he intends to spend some months limbering up his fingers.

When he feels in trim once more, he will make a concert tour of the United States. This won't be much before next Spring, he says.

## "SOUTHERN MAID" MAKES HIT

LONDON, Eng., June 11.—Oscar Asche's production of "A Southern Maid," put on here about two weeks ago, has scored a success. The play, a musical romance, was written by Harold Fraser-Simson and Dion Clayton Calthrop, with lyrics by Harry Graham and Adrian Ross. It deals with the love affair of an English naval officer and the daughter of a Cuban brigand, and although there is a lot of talk about murder and vendettas and ransoms, there is no unhappy moment in the play, which is tuneful and bright.

The press here was very enthusiastic over the play, commenting especially on the excellent blending of atmosphere and characters. Jose Collins, the American, starred in the piece and was supported by a cast that included Bertram Wallis, Mark Lester, Lionel Victor, Gwendolyn Brogden, Claude Hemming and Dorothy Monkman.

## PRIMA DONNA REBELS

PARIS, June 12.—Mlle. Alice Ravsau, the leading contralto at the Opera Comique, has rebelled because she was not the headliner on the poster for a performance of "Carmen" and refuses to appear on the same bill with M. Vanni Mescoux, the leading baritone, who was featured. She threatens to lay her grievance before the Minister of Fine Arts.

## SHUBERTS GETS "PADDY"

LONDON, Eng., June 12.—Early in August the Shuberts will produce at the Comedy Theatre, New York, the American version of "Paddy, the Next Best Thing," at present appearing here, with Peggy O'Neil in the leading role.

## "MONTMARTE" FOR LONDON

LONDON, Eng., June 12.—Keith Kenneth will produce shortly here, a new play translated from the French, entitled, "Montmartre." He secured the rights to it while in Paris recently.

## GORDON CRAIG IN LONDON

LONDON, Eng., June 12.—Gordon Craig, who for the past six or seven years has been in Italy, returned last week to London with a project in mind to establish a theatrical laboratory or clearing house. He is seeking the backing of several wealthy men in the scheme, which includes a school where every art or trade in connection with the theatrical industry would be taught. Speaking of it, he said:

"The way to get a real theatre is to establish a school of experiment, as I have been urging for years. I would like to establish a school on the same lines as Edison's laboratory, experimenting all the time, and if anything comes along that is conspicuously successful, the theatres could enjoy the benefit of it. My students would have to be given a small maintenance grant while attending the school. The actors would have to learn to speak and walk, to dance and sing, and would also have to learn to be receptive when spoken to by an intelligent stage manager. The stage managers would have to learn the whole thing from A to Z. There would be research workers who would travel, visiting China and Japan, if necessary, and certainly Burmah. Other students would specialize in lighting, and so on."

## WALES PICKS AN AMERICAN

SYDNEY, Australia, June 11.—Jack Haskell, an American who has been producing for the Williamson interests here and in London, was chosen by the Prince of Wales to decorate the ball room at a ball tendered him while visiting here. Haskell produced "Kissing Time" and "The Passing Show" here. He is on his way back to New York now.

## AMERICAN SINGERS SCORING

PARIS, June 12.—Mignon Nevada, daughter of Zella Nevada, the American vaudeville artist, has made an impression in musical circles here, with the first of her series of vocal concerts at the Salle Gaveau. Ralph Thomas, another American vocalist, known as the "Singing Soldier," is also scoring a marked success.

## MAUDE TAKING A VACATION

LONDON, Eng., June 12.—Cyril Maude will retire from the cast of "Lord Richard in the Pantry" in a week or so, to take a much needed vacation, after which he may return till the piece closes. He is to appear in the play in America. While he is vacationing, his place will be taken by Lawrence Grossmith.

## CHANGING AMERICAN PLAY

LONDON, Eng., June 12.—When T. C. Dagnell presents "Three Bears" on the road in August, the atmosphere of the play, an American product, will be changed, and, instead of being American, it will be Scotch. The play comes to London later in the season.

## BELASCO GETS "PUNCH AND JUDY"

LONDON, Eng., June 12.—The American rights to the musical romance "Punch and Judy," written by Vincent Douglass, have been purchased by David Belasco, through his agent here, and he will produce the play at one of his New York houses as soon as possible.

## SIGNED BY SHUBERTS

PARIS, June 12.—Miss Alma, appearing in the revue at the Casino de Paris, in a specialty called "The Thirty Eggs," will present this act in the new Winter Garden show in New York, for which she has been engaged for next season.

## LEHAR MAY CHANGE NAME

LONDON, Eng., June 12.—The "Referee" in its columns, recently carried a note that Franz Lehar, Viennese composer, is about to change his name to Ferencz.

## GETS FRENCH "ROMANCE" RIGHTS

PARIS, June 12.—Max Dearly has acquired the French rights to "Romance."

## CLEAN UP PARIS BILLBOARDS

Paris, June 13.—Theatrical managers here are up in arms as a result of the recent attack made from the floor of Parliament by Senator La Marzelle in which he branded the billboard displays of the Parisian theatres as indecent and demanded that the Government take action to prevent the posting of such advertisements in public places. Early to-day, squads of policemen, acting upon orders received from high authorities, began scraping all theatrical billboards upon which were displayed posters of women in the nude, or any advertising matter that might be construed by them as obscene.

During the past month, music hall managers have gone the limit in poster advertisements of their attractions. These displays are believed to have resulted from the recent return of the nude to the French stage, which during the war was practically free from such displays. However, with the return of peace, in virtually every music hall, nude women promenaded the stage throughout the entire performance.

Obviously, thinking that Parisian managers have gone too far, Senator La Marzelle, in a ringing speech, assailed the Government for permitting what he termed licentiousness. He said he regretted the effect upon young people who saw such things and warned the country against the impression made upon tourists, at a time when France should present herself as a serious country. He said that such spectacles as those in the theatres he named, showed that France was going in a dangerous direction.

Nearly every newspaper in Paris has taken up the debate. There are two opposing views. One party holds that Paris is Paris, and freedom is freedom, and all censorship obnoxious. The other maintains that Rome fell because the Romans became dissolute and that France is going the same way.

The Journal des Debats today recommends that the Government establish some sort of censorship for the Paris music halls, if not for all theatres and motion picture houses.

The Petit Journal says it is high time something is done to halt the birth control campaign that is going on in France. The Petit Bleu agrees, especially in view of the propaganda in the opposite direction which is being conducted in Germany.

The Petit Parisien asks to be excused from drawing the line between French gayety and immorality, but thinks such a line ought to be drawn.

The Midi pokes fun at Senator La Marzelle and says he must have been looking for trouble. As for moving pictures, the Midi says it believes that pictures of undressed women do less harm to the youth of France than bandit films from America.

## NEW OPERA STAR APPEARS

LONDON, Eng., June 12.—The production of "Le Boheme" at Covent Garden, recently, brought out a new operatic star in the person of Signora Gilda della Rizza, who was accorded a remarkably warm reception by the critics, some of whom called her another Mme. Kousneko. Her performances that took them especially were "Mimi" and "La Tosca," in which she succeeded Mme. Edvina.

## LYRICAL LEGEND MAKES A HIT

PARIS, France, June 12.—On Tuesday night of this week was presented at the Opera for the first time on any stage a new lyrical opera entitled "The Legend of St. Christopher," which aroused the most favorable comment of any opera since "Parsifal" from music and dramatic critics. Vincent d'Indy is the author, both of the lyrics and music. It is a religious work.

## CARUSO GIVEN MEDAL

HAVANA, June 12.—Enrico Caruso was presented with a gold medal at the conclusion of his engagement here, in commemoration of his visit to the city.



# BURLESQUE

## CLUB BENEFIT RAISES OVER \$13,000

### EVERYBODY IN BURLESQUE THERE

The first jamboree of the Burlesque Club, held at the Columbia Theatre Sunday night, was a howling success financially and artistically. The house was packed to the doors, the receipts being over \$3,300. Including the program advertising, the clubs will realize over \$13,000 on the benefit.

More than three-quarters of the attendance was composed of burlesque owners, managers, agents and performers, and they made a great audience.

The show started at 8.25 and was not over until 1 o'clock Monday morning. Billy Wells was stage manager and announced each act. He also arranged the bill and was responsible for the special material. He handled things in fine style, the show running off smoothly, without a hitch. Dan Dody staged the opening ensemble and the finale and did it well. Hughy Shubert directed the orchestra and handled the musical end of the program with credit.

When the curtain went up on the opening and again at the finale the greatest set of burlesque stars ever gathered together were on the stage. Some were formerly in burlesque, but are now in vaudeville or musical comedy. But most of them are still in burlesque. Among them were Solly Ward, Henry O'Neil, Don Clark, Frank Hunter, Bert Lehr, George Walsh, Harry Steppe, Jack Pearl, Jim Coughlin, Chuck Callahan, Emil Casper, Johnny Walker, Joe Wilton, Walter Pearson, Ben Bard, Jim Hall, Harry Bart, Ben Joss, Jess Weiss, Joe Emmerson, Lew Christy, I. B. Hamp, Bob Nugent, Dan Dody, Harry Stewart, Ben Hilbert, Hughy Bernard and the entire choruses from "Folly Town" and Kahn's Union Square Theatre. Such a high priced chorus of boys and girls would make any Broadway show manager wring his hands with envy.

Harry O'Neil, in a clear and masterly manner, then told the audience how the club started, paying tribute to Sam Lewis, its organizer and first president; James E. Cooper, the retiring president, and I. H. Herk, now at the helm of the club. He then went into a scene called "Burlesque's Best Comedian," written and staged by Wells. It was a big laugh and well carried out.

In a welcoming song Walter Pearson, assisted by the California Trio and the entire chorus, was enthusiastically received.

Kitty Warren, with the Kahn Union Square chorus, started the bill and went over big.

Dolly Morrissey and Chas. Wesser, in a singing act, were next.

Solly Ward, Harry Coleman, Stella Ward and Charlie Ward followed in a comedy sketch that more than pleased.

Gene ("Rags") Morgan, doing a black-face singing, talking and dancing act, scored.

Norma Bell and the Union Square chorus were next. They offered one number that pleased.

Harry Steppe and Don Clark, featuring the "banana" bit, was a laughing hit. Steppe has started working his I. O. U.'s already. He is using a rubber stamp this season. Lew Christie and Joe Emmerson assisted from the audience in several of the bits in this act.

Babe La Tour and Sid Gold did their vaudeville act and went over big.

Ed Lee Wroth and Owen Martin kept them laughing with their "race track" act.

Stella Ward, assisted by the "Folly Town" chorus, was successful with her number.

Emile Casper, Hazel Clark and com-

pany went well in their vaudeville act. Casper did black face.

The "Subway" scene, from "Folly Town," introducing Dunbar's Tennessee Ten, closed the first part successfully.

La Bergere and her posing dogs opened the second part in an artistic posing act.

Lucille Rogers, in a specialty, offered two high-class numbers in a rich, clear voice.

Bissett and Scott did well in a dancing specialty.

Frankie Jaames and Nat Morton offered two numbers which were well received.

Shirley Mallett and the Union Square chorus pleased with a good, fast number.

Clark, McCullough and Kelso did the "magician" bit from the "Peek-a-Boo" Show and made them laugh.

Franz Marie Texas, prima donna, of "Folly Town," assisted by the "Folly Town" chorus, then rendered one number very nicely.

The California Trio was next, and cleaned up with their singing specialty, in which they put over five songs. These boys can sure sing and harmonize finely.

The "vampire" scene from "Folly Town" offered many amusing situations. Frankie Hunter appeared as the colored maid, Bert Lehr as the accepted lover; Johnny Walker, the undertaker; Miss Elliott, the "vamp," and Walter Pearson, Jim Hall, Ben Joss, Harry Bart and Jack Hally, the discarded lovers.

"Chuck" Callahan and Bobby Bliss offered the new comedy act they have just broken in. It is one of the best acts of its kind we have seen. Their make-up and material is good as well as their dancing and places the act in line for the two-day vaudeville houses. It went over big.

Stella Morrissey, assisted by Siani, with the violin, and a young man at the piano, did very well with her two numbers. She also displayed two very handsome and striking gowns.

Jack Callahan and George Broadhurst were next in a comedy talking and dancing act that went over.

Jim Coughlin and Leona Earl did the telegram bit from the "Girls a la Carte" show of the past season. They did it great, and we can't think of any one who can work in scenes of this kind like this young lady. It is certainly a rough house bit, and Coughlin worked it up well.

Martha Pryor, assisted by Harry De Costa at the piano, offered her vaudeville act. They did not go on until 12.45, having jumped in from Proctor's Newark. But they scored a big hit with their two numbers. Miss Pryor's gown was stunning.

Max Field, Gail Wier, Frank Anderson and Anna Fink gave the "lemon" bit from the "Sweet Sweetie Show." It was the closing act and was a success the way they did it.

In the finale all who appeared in the show were on the stage, singing a good-by number. It was a great sight.

The show ran over four and a half hours and hardly a person left the house until it was over.

It is claimed by those who have been to many benefits that this was the best managed they have ever seen.

### KAHN'S CAST CHANGING

Kitty Warren will close at Kahn's Union Square Saturday night to rest before starting rehearsals with the "Hip Hip Hooray" Girls. Babe Healy will open there next Monday.

Harry Steppe also closes Saturday and Harry Bently will open Monday. Bessie Brooks will open as soubrette the 28th. Florence Pointer will close the Saturday before.

There is no truth in the story that Kahn's house would close Saturday. This house has not closed since Kahn started as manager seven years ago and he has no intention of closing this Summer.

## COLUMBIA GIVES OUT THE NEW ROUTES

SEASON OPENS AUG. 22, 23

The routes for next season of the Columbia Circuit were given out last week and, at the same time, it was announced that the regular season would open on Monday, August 23d, in the East and Sunday the 22d in the West.

The Bostonians will open at the Columbia, New York; Parisian Whirl, Gayety, Boston; Golden Crooks, Empire, Albany; Rose Sydels London Belles, Gayety, Montreal; Big Wonder Show, first three days Bastable, Syracuse; last three days Lumberg, Utica.

Twinkle Toes, Gayety, Rochester; Peek-A-Boo, Gayety, Buffalo; Girls from Happyland, Gayety, Toronto; Jingle Jingle, Gayety, Detroit; Al Reeves "Joy Bells," Columbia, Chicago; Town Scandals, Gayety, St. Louis; Bon Tons open between St. Louis, and Kansas City; Million Dollar Dolls, Gayety, Kansas City.

Victory Belles, Gayety, Omaha; Rose-land Girls, four days, opening Sunday in Des Moines; Girls of the U. S. A. Star and Garter, Chicago; Abe Reynolds Revue, Olympic, Cincinnati; Twentieth Century Maids, Lyric, Dayton; Girls de Looks, Empire, Toledo; Bowery Burlesquers, Star, Cleveland.

Social Maids, Youngstown and Akron; Sporting Widows, Gayety, Pittsburgh; Folly Town, Gayety, Washington; Maids of America, Palace, Baltimore; Mollie Williams, Peoples, Philadelphia; Harry Hastings Big Show, Empire, Brooklyn; Dave Marion's Own Show, Miner's, Bronx; Liberty Girls, Jacques, Waterbury; Powder Puff Revue, Grand, Hartford; Jack Singer's Own Show, Casino, Boston; Sam Howe's Jollities of 1920, Empire, Providence; "Follies of the Day," Perth Amboy, Monday, Plainfield, Tuesday, Stamford, Wednesday, Park, Bridgeport, last three days.

Fashion Revue, Majestic, Jersey City; Lew Kelly Show, Orpheum, Paterson; Step Lively Girls, Hurtig and Seamons, Carnival Maids, Casino, Philadelphia; Best Show in Town, Gayety, Newark, and Hip Hip Hooray Girls, Casino, Brooklyn.

There will be one or two weeks preliminary time for most of the shows, which will be announced later.

The Big Wonder Show was the Burlesque Wonder Show last season. Twinkle Toes is a new show of Jean Bedini's, The Girls from Happyland was the Hello America last season. Jingle Jingle takes the place of the Beauty Revue, the show being renamed. Town Scandals is a new show of Irons and Clamage.

Folly Town now at the Columbia, replaces the Sight Seers. Powder Puff Revue is being put on by Arthur Pearson this season in place of the Girls a la Carte. Jack Singer will call his Behman Show, next season, Jack Singer's Own Show.

### GOING ON FARM

May Meyers and Frankie James, of the "Peek-A-Boo" Company, will spend three weeks on their farm at Auburndale, L. I., after the show closes at Hurtig and Seamons. They will both go with the same show next season.

### McALEER ENGAGES PEOPLE

Frank McAleer has engaged for his next season's "French Frolics" Barbara Neely, prima donna, and Martin Gordon, George King placed them.

### CLUB ELECTS OFFICERS

When the meeting of the Burlesque Club was called to order last Thursday night, the largest number of members that has attended any meeting so far was on hand. The rooms were crowded to the doors.

The meeting was called for the election of officers for the ensuing year. President Cooper opened the meeting and the regular ticket was elected, I. H. Herk as president, James E. Cooper as vice-president, B. F. Kahn as treasurer, Harry Rudder as recording secretary and Lou Lessor as financial secretary. The board of governors are Rube Bernstein, James Sutherland, Chas. Falk, Joe Emmerson, Sam M. Lewis, Nat Golden, Henry Dixon, Phil Dalton, Dan Dody and Harry Strouse.

Owing to the press of business, Cooper stated that he did not care to accept any office, but he was overruled by the members who would not take any excuse and he finally accepted the nomination and was elected.

Herk in accepting the nomination of president, in a simple but forcible speech, stated that he was highly honored to be selected to guide the affairs of the Burlesque Club for the next year and prized the distinction more than being president of any burlesque circuit or the owner of franchises of either of the circuits.

President Herk then presented a large and beautiful silver loving cup to the retiring president. It was inscribed "To Our Pal and President. From the boys of the Burlesque Club."

### WATSON IMPROVING HOUSES

PATERSON, N. J., June 11.—Billy Watson, who closed a successful season with his "Parisian Whirl" at his Orpheum here last week, has started work on improvements at both that house and the Lyceum, which plays first-class attractions. He has signed, so far, for his show next season, Billy Spencer, Edgar Bixley and Anna Armstrong.

### RUBINI AND ROSA ROBBED

AUGUSTA, Ga., June 10.—Rubini and Rosa, who are playing the Keith Southern Time, while playing Macon, last week, stopped at the leading hotel of that city. Thieves broke into their room while they were out and stole nearly all of their personal effects that could be taken away.

### AGENT IN HOSPITAL

MILWAUKEE, Wis., June 11.—Harry Finburg, last season agent of the "Cabaret Girls," is confined to the Deaconess Hospital, here, where he was operated on this week. The operation was a success, but he will be confined to the hospital for a few weeks.

### McSWEENEY LOSES MOTHER

The mother of John McSweeney, auditor of the American Burlesque Association, died at her son's home in Brooklyn last Thursday. She was about sixty-eight years of age.

### OPEN ON KEITH TIME

Harry Bowen and Madeline, last season with the Mollie Williams Show, open on the Keith time Monday at the Temple, Rochester, N. Y.

### DEADY AND KENNY NAME SHOW

Deady and Kenny will call their show featuring Frank X. Silk on the American Circuit next season, "Tittle Tattles."

### GOING WITH HOWE SHOW

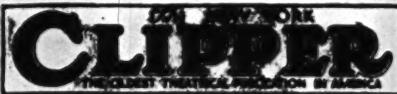
Ike Weber signed Cliff Bragdon, Harold Carr and Norma Barry with Sam Howe for next season, last Saturday.

### LIKE HERK'S SHOW

I. H. Herk signed Harry O'Neil and Loretta Ahean Monday for his "Jingle Jingle Girls" on the Columbia Circuit next season.

Burlesque News Continued on Pages 25 and 27





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### A Word to Equity

Now that the Equity election is over, we have a word to say which, we think, is timely; and that is, does the association's motto, "One for all, all for one," mean what it did a year ago? Some recent occurrences have led us, and possibly others, to doubt that it does.

Judging by some of the intemperances and accusations made by Wilton Lackaye during his recent campaign for the presidency of Equity, the thought springs up within us that the association may be reaching that stage, where, flushed with temporary success, its purpose may become confused by political factions and discontent to such a degree that further progress will be difficult and even its present effectiveness may be impaired. In developing such a tendency, the association would be following precedents set by many other organizations, for history is filled with the records of societies, men and even nations, that have not been able to survive a modicum of success.

And that Equity has had a fair amount of success goes without saying, but whether it will continue reaping the benefits of this success remains to be seen. For, after all, the victory earned through last Summer's strike was not entirely due to the efforts of the Equity organization alone. It was due, in a large measure, to public sentiment being on the side of the actor. It was also due to the lack of preparedness evidenced by the managers' association.

Now, however, things have changed. The managers have learned their lesson and, when another situation arises in which they will be brought face to face with Equity, they will, unless they are very near sighted, be better organized and prepared for trouble. Capital is not usually near sighted and the fact that the managers, for the last five years, have been so in under-estimating the resourcefulness and ability of the Equity leaders was a great stroke of luck for Equity, as well as coming very close to being a catastrophe for the managerial side in the controversy of last Fall. It does not stand to reason, then, that they will be again caught in the same trap. When trouble again comes, they will be prepared.

Thus, if Equity wishes to continue to be taken seriously, it must watch its step, so to speak. Contrary to the opinion held by many of its members and even some of its officers, the hardest part of its road is still to be traversed. And it will be sad for it if, when the hard part of the road is reached, its forces will be found to be divided and its strength split. Now

that the election is over, let the accusations made during the campaign be forgotten and, once more, let "One for all, all for one," mean something—mean everything, to every last member.

### 145 NEW PLAYS

When 145 new plays are produced in the course of one season, as was done here during the present one, it seems to us that a pretty high water mark for play production has been established. As a matter of fact, there have been more than 150 plays produced this season, easily that many, for, when the figure mentioned was compiled, there hadn't yet hove into view here the "Scandals of 1920" and at least four other new productions that have hit Broadway during the last two weeks.

But even 145 new plays is a total to conjure with when one takes into consideration the amount of money their presentation must have entailed and the large amount of money taken in at the box office by these plays collectively.

There is another thing that may be pointed out in connection with the extraordinarily large number of plays produced here last season. That is, the apparently avid desire of the people of this locality to witness new plays. In fact, the people of these more or less United States are the greatest theatre-loving people in the world. They know, for the most part, what a good show is or should be and, even though they sometimes appear to swallow some of the dramatic hokum that is served to them, ill fares the next show that comes along if it isn't the thing that it's cracked up to be.

We mention this because there was a time when a great portion of our dramatic nourishment had to carry an European label on it before it was accepted as good and patronized by the American theatre-loving public. Maybe there was a time when they did produce much better plays in Europe. After all, it's a pretty old place on the map. But they don't do so now.

Quite the contrary is true at the present time. Flo Ziegfeld spends more money on his "Follies" and gives a finer type of musical revue than is presented in any other part of the civilized world. In fact, the average play is presented much better here than is the average play in Europe.

The result is that, like the demand created for talcum powder by the late Gerhard Mennen, producing managers like A. H. Woods, George Tyler, David Belasco and a few others, create a demand for dramatic entertainment which makes it necessary to produce at least 145 new plays to satisfy.

It is a healthy condition and one, in our opinion, which our country should be proud of.

### TWENTY-FIVE YEARS AGO

Milton Aborn put out the Aborn Opera Company after closing with the B. F. Keith comic opera companies.

Manager J. A. Tynes was refused a permit by the Gerry Society to let Bert Fitzgibbons appear at the Union Square.

Helena Collier and John Hyman presented a new comedy sketch at the Union Square Theatre.

Henry B. Sire secured possession of the Bijou Theatre, New York, having served J. Wesley Rosenquest with a dispossession warrant.

"The Merry World" was presented by Canary and Lederer at the Casino, New York, with Charles Dickson, Dan Daly, Chas. J. Ross, Mabel Fenton, Lee Harrison, Willard Sims, May Howard, Virginia Earle, Lizzie Daly, R. A. Roberts, David Warfield, Louis Mann, Amelia Summerville, Janette Bageard, Christine Blessing and Martha Habelman in the cast.

New plays: "The Red Queen"; "My Uncle's Daughter"; "A Love Knot"; "The Sphinx"; "A Genuine Gentleman"; "Justice."

Jack Dempsey was given a benefit at Madison Square Garden, New York. George Dixon and Jack Lynch; Joe Choynski and Bob Armstrong; Jim Hall and Mick Dunn; Kid McCoy and Harry Pidgeon; Peter Maher and Pete Burns; Jim Corbett and John McVey; Bob Fitzsimmons and Frank Rosworth; Billy Welch and Blackie Curtis; John L. Sullivan and Jack Dempsey boxed.

### Answers to Queries

L. C.—Low Lubin managed Clark Ross' "Broadway Follies" on the International Circuit that season.

D. A.—"The Love Squeeze" was written by Charles Dickson, who also starred in it. It was produced for the first time at Allentown, Pa., on April 7, 1917.

W. Q. P.—"When Johnny Comes Marching Home" was revived in 1917 by Fred C. Whitney. Fred Bishop staged the show for him.

P. E.—Frank Joyce is the brother of Alice Joyce. He appeared on the big time last season with a girl in a dance act.

C. M. N.—Martin and Webb split up a few weeks ago.

G. M.—Julia Marlowe's right name is Sarah Frost.

E. C. D.—Brieux is a French playwright a good many of whose plays have been produced here.

Quest—William Hart played the role of Messala in "Ben Hur" on the dramatic stage.

Wanda—Fox and Ward have been appearing together for about fifty years. You are probably thinking of another team.

W. R. T.—The Moss Empires have a house in Glasgow. It is known as The Glasgow Empire.

Y. D.—Alma Ruebens appeared in Triangle Pictures as one of the stock company. She was one of the featured players.

P. S.—Denman Thompson is best known for his work in "The Old Homestead." He died about four years ago.

E. R. T.—Miriam Cooper's last appearance was in William Fox's production of "Evangeline," in which she played the leading role.

W. D. W.—William Gillette appeared this past season in "Dear Brutus." He appeared in "Sherlock Holmes" several years ago.

Will. R.—The Barnum and Bailey and Ringling Brothers Circus have been controlled by the Ringlings for several years. Alfred Ringling died recently.

S. E. F.—Robert B. Mantell is appearing at the head of his own repertoire company. He appeared with Fanny Davenport in "The Corsican Brothers."

B. B.—Al Raymo is a character comedian. Dave Marion is "Snuffy," and Max Fields is a comedian. He is with the Charles Baker attractions.

A. G. D.—Alma Hanlon was a motion picture star. Not lately. Don't know whether the other Hanlons are related or not. Bert is a comedian. The Keith time.

D. W. E.—Julia Arthur appeared at the Palace in a patriotic playlet called "Liberty Aflame." She played the Keith time with it.

Hoyle—In that case where there were two flushes of equal denomination, it would be a split pot. In the second case the natural flush would be counted highest.

R. T.—"The Prince of Avenue A," with James J. Corbett, was a Universal picture. He has appeared in legitimate shows, vaudeville and pictures. At one time he was under William A. Brady's management.

### Rialto Rattles

#### DUE TO THE TEMPERATURE?

Wonder whether there is any truth in the statement that, since the election, Lackeys is Wilton!

#### HARDLY

One would scarcely be justified in saying that, because an actor in the Automat turns a knob, he does a "knobby" turn.

#### SUMMER CONVERSATION

"Well, I told him it would cost him five more."

"Me and the wife are featured in our own revue next season."

"We could a worked, but we need a rest. The partner's all in."

"Had forty weeks at a raise, but I'm holdin' off for the opposition."

"Albee sent for me."

"No more three-a-day for us."

"I don't see how those guys got in the Palace."

"Talk about hoofers; say, cul, we start where the others leave off."

"The guy that gave us that write-up musta caught the supper show."

"They wanted to hold us over, but we was booked solid."

"I just cancelled the Orpheum time."

"I'm through with show business."

"If I could only get enough dough to get a farm and a few chickens! There's money in chickens."

"Let's drop a nickle in the slot for a shot of Java at the 'Astor'."

"I don't know how she gets in opera. My wardrobe's got it all over her's."

#### ACCEPTED ROUTINES

##### Soubrettes

1. Jazz Number.
2. Imitations: Tanguay, Foy, Cohan, Leonard.
3. "Blues," Dance; Bows.

##### Acrobats

1. Pose.
2. Resin.
3. Somersaults.
4. Pose.
5. Handkerchief.
6. Hand-to-hand.
7. Pose.
8. Handkerchief.
9. Three high lean—Jack Knife.
10. Pose; Bows.

##### Magicians

1. Waltz.
2. Speech.
3. Roll up Sleeves.
4. Twentieth Century Handkerchief.
5. Cards.
6. Egg Bag.
7. Peter's Screen Production.
8. No Bows.

##### Dancing Acts

1. Piano.
2. Piano Lamp (unlighted).
3. Jazz Dance.
4. Piano Solo.
5. Waltz.
6. Unnecessary piano solo.
7. Acrobatic gyrations.
8. Very unnecessary piano solo.
9. Whirls—neck-spin.
10. Bows—Curtains—Bows.

#### EGGSASPERATING

We have no sympathy with the man who says that "Scrambled Wives" was written by a couple of "hard-boiled eggs."

#### CAPITOL AND CAPITAL

The current advertisement of the Capitol Theatre reads "Scratch My Back" and "Other Pleasing Novelties." How about "Hold My Hand" and "Other Topical Themes"?

#### REEL QUESTIONS?

Auto Query: In the selection of a car, why did Mary Pickford?

Auto Intoxication: Does Mary save her money in Fairbanks?

Auto Do It: Will someone kindly page a cop?



# MELODY LANE

## MUSIC PUBLISHERS TO ASK FOR NEW COPYRIGHT LAW

**Phonograph Records and Music Rolls Cutting Into Sheet Music  
Sales and Existing Mechanical Royalty Rate  
Far Too Small, Is Claimed**

One of the results of the existing slump in sheet music sales is a move on the part of several of the big publishers to ask for new copyright legislation which will raise the existing mechanical reproduction royalty rate to a figure much in excess of the present two cents which the mechanical reproducing companies are called upon to pay the publisher.

The present mechanical royalty rate established by the copyright law of 1918 provides that for every record or roll manufactured the reproducing concern must pay the copyright owner the sum of two cents. This rate was established after a long and hard fought battle with the phonograph and piano roll companies on one side and the music publishers and composers on the other. The bill in its present form is a sort of compromise affair, for at the time of passage the piano roll business was comparatively in its infancy and the two or three existing phonograph companies were so strongly entrenched and put up such a fight claiming, among other things, that the records helped materially in popularizing a song or instrumental number that the publishers accepted the two cent royalty clause. There was also at the time a strong disinclination on the part of congress to enact any legislation which would tend toward the creation of any new monopoly and this point was strongly dwelt upon by the mechanical men with the result that if a copyright owner releases the mechanical reproduction right to any one concern he must release to all desiring to make either a roll or record.

Since the passing of the act there have been many changes in the music business. The phonograph and the player piano have forged ahead by leaps and bounds until at present millions of homes have either a phonograph or a player piano, and many possess both. There is no doubt that the

sale of the mechanical reproduction of a song hurts its sale in the published form, and while the phonograph companies and rolls have each year broken the sales record of the previous year on hit numbers, the published copies have not kept pace with the mechanicals.

There was a time when it was comparatively easy to get a song or instrumental number reproduced by the record and roll manufacturers, but that day is past as every publisher knows. The reproducing concerns frankly state that they will not record a number unless it is in demand, and the only way that demand can be created is by the expenditure of a vast amount of money on the part of the publisher in exploiting and popularizing methods. When he has done this, and if he is so fortunate as to be successful he may get it recorded, and then he sees the wonderful sales that are being made in this form. The cost of exploitation, according to the publishers has become so great that the two cent royalty paid by the various reproducing concerns is far too small, in so much as the big sale of the phonograph and roll record is. As proof of the statement that the sale of the rolls and records cut down the distribution of the published copies, the publishers point to the fact that while the sale of music at present is at the lowest point registered in years the demand for rolls and records continues to increase so fast in fact that many of the concerns are weeks behind in the filling of their orders.

The publishers who have commenced the move for a new copyright legislation state that the present royalty rate should be more than doubled, and as proof that their request is not an unusual one point to the increasing cost of music production which since the passage of the existing copyright law has increased several hundred per cent.

### NEED LARGER OFFICES

The Music Publishers' Protective Association has outgrown its offices in the Columbia Theatre building and is now looking about for larger quarters.

The association originally formed with the idea of eliminating the paying of singers has added a number of new branches, all of which have met with success and made the enlarging of the quarters necessary.

The registry bureau for the protection of song titles is an important branch and the credit bureau bids fair to become one of the most important branches of the organization.

### MUSIC MEN IN CONVENTION

The National Association of Music Dealers are holding their annual convention this week. The meetings commencing Monday and ending Wednesday night are being held at the Hotel McAlpin. The Music Publishers' Association is also holding its convention this week and met at the Hotel Astor on Wednesday. On Thursday the annual outing is to be held.

### BERLIN GOING TO LONDON

Irving Berlin will sail for London the latter part of July, and plans to spend several weeks in the English metropolis. While no announcement as to his plans is being made it is said that he is to write the music of one of the big English productions which is to be made around the holidays.

### WENRICH SHOW SCORES HIT

"Maid to Love," the new Percy Wenrich music show which was tried out in Baltimore and Atlantic City recently, will open early in August. The piece scored strongly in the cities where it was presented and will, it is predicted, be a big hit when it reaches New York sometime around the holidays.

The music by Mr. Wenrich is one of the strong features of the production and several of the songs are already being picked as hits.

Leo Feist, Inc., publishes the music.

### WESLYN WRITES REVUE

Louis Weslyn, professional manager of Daniels & Wilson, Inc., is the co-author of the new William Rock revue, "Silks and Satins," which is to be produced at the Cohan Theatre on July 12.

Weslyn is also co-author with Maude Fulton of "To-Morrow," a new comedy, which has been successfully produced on the Pacific Coast and which is to be seen in the East early next season.

"Silks and Satins" will open at Atlantic City on July 5. The music of the piece is by Leon Rosebrook.

### EDMUNDS AGAIN PUBLISHING

Shepard Edmunds, who was prominent in the popular music game when the rag-time craze first hit America, is again at the musical front. This time Edmunds is a publisher and has opened offices in the Gaiety Theater building.

### BANKRUPTS' ASSETS TO BE SOLD

The assets of the bankrupt music publishing company of Gilbert & Friedland, Inc., are to be sold at public auction on Thursday, June 17, at No. 232 West Forty-sixth Street, Chas. Shongood, U. S. Auctioneer for the Southern District of New York, acting for the receiver, will conduct the sale of the assets which consist of sheet music, pianos, office furniture, typewriters, adding machine, etc., also the receiver's right, title and interest in and to the unexpired term of the lease of the building formerly occupied by the bankrupt firm.

The offices will be open for inspection from 10:30 a. m. to 4 p. m. on June 15 and 16.

The assets of the firm are of unknown value and just what the sale will realize can only be estimated. Among the assets are three songs which possess considerable merit and from which, it is believed, a substantial amount of money will be realized. They are "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsy." Wolfe Gilbert, president of the bankrupt firm and one of the writers of the three songs, turned over his royalty interest in them last week to E. C. Mills, chairman of the creditors' committee for the benefit of the firm's creditors. It is believed that some six or seven thousands of dollars can be realized from the sale of the copyrights of these three songs and this in addition to the mechanical earnings of the songs will bring the amount up to a substantial figure.

### STORES CLEARING COUNTERS

The music counters of the big retail syndicate stores, as well as those of the regular music stores, which during the big music boom of the past few years loaded up on songs which have since been found to be in little demand, are gradually clearing their counters of the stock in preparation for the coming season.

Some of the stores are holding bargain sales, others are working hard by means of demonstrations and other advertising, in order to turn the stock into money to purchase new songs for the coming season, for in spite of the poor business which prevails at present the belief is strong in all quarters that the coming season, in spite of a big setback is to be a good one for the music business.

Publishers are getting new material ready and are preparing to launch big campaigns in the ordinary publicity channels, and the dealers are looking forward to a big business as a result.

### HARDING IS A MUSICIAN

The music men, and especially those belonging to the Republican party, will be glad that Warren G. Harding received the presidential nomination last week, for Harding is a musician and years ago played a horn in the Marion, Ohio, town band.

### BAKER SCORES WITH NEW SONG

Belle Baker is scoring one of the big hits of her act with a new kid ballad called "I Don't Have To Go To Heaven." The song is a recent release in the Leo Feist, Inc. catalogue and is by Howard Johnson, Cliff Hess and Milton Ager.

### REMICK CHANGES ENGLISH AGENT

Jerome H. Remick & Co. have made arrangements whereby their catalogue in the future will be handled by Francis, Day & Hunter. Bert Feldman has for years been the Remick English representative.

### TRIANGLE RELEASES NOVELTY

The Triangle Music Co. has released a new novelty ballad entitled "A Hundred Years Ago."

### EDWARDS WITH MCKINLEY CO.

George Edwards has joined the professional department of the McKinley Music Co.

### MUSIC JOBBERS ORGANIZE

At a meeting of the wholesale music dealers and jobbers as they are known on the trade held on Friday night plans for the formation of a permanent organization for the betterment of the industry were formulated.

The name of the new organization is to be the Music Jobbers' Association of America and H. Germain of the Plaza Music Co. was made temporary chairman and Maurice Richmond of the Enterprise Music Supply Co. secretary.

A number of out of town music men were present, among them being F. J. A. Forster, the Chicago publisher and jobber, and Edward P. Little of Sherman, Clay & Co., San Francisco. E. C. Mills, of the Music Publishers' Protective Association, attended the meeting and made a short address.

Harry Bloomberg, the attorney, is to be chairman of the executive board of the new organization.

### MANY SONGS FOR "FOLLIES"

Flo. Ziegfeld's "Follies," now rehearsing in Atlantic City, will introduce more songs than any other of the numerous "Folly" productions. At present twenty-seven vocal numbers are being rehearsed. Irving Berlin is responsible for the big majority of the songs, but there are also a number of others which have been accepted for the production. A big pruning, however, will doubtless start immediately after the first performance, for with the big scenic effects of the show it will of course be impossible to introduce anything like twenty-seven songs within the scheduled three hours of the "Folly" production.

### HARMS ENLARGES OFFICES

The Harms Co. has enlarged its present office quarters in West Forty-fifth Street by leasing in addition the ninth floor of the building in which it has for the past few years been located the entire eighth floor. The eighth floor will be given up to the executive offices of the company, while the ninth floor is to be utilized as the professional department.

### HARRIS HAS NEW SCENARIO READY

Chas. K. Harris, who in his spare time writes motion picture scenarios, has a new one ready for which several of the big producing companies have made substantial offers. Mr. Harris is undecided as to whether to place the scenario with one of the companies or form a company and release it himself.

### JACOBSON IS PITTSBURG MGR.

Jos. Jacobson is now manager of the Pittsburgh office of the Irving Berlin, Inc., music house, replacing Dave Wohlman, who has been transferred to the home office of the company.

### STERN NOVELTY FEATURED

Howard and Bernard are featuring "I'm a Jazz Vampire" in their act on the Loew time, while the Ja Da Trio are making a decided hit with the new number. It is published by Jos. W. Stern & Co.

### TIERNEY SONGS IN FOLLIES

Harry Tierney, composer of "Irene," has four songs which are now in rehearsal for the new Ziegfeld "Follies." They will be published by Leo Feist.

### KERN TO WRITE FOX SHOW

Jerome D. Kern will write the music for the musical novelty which Comstock & Gest are to present the Dolly Sisters and Harry Fox next season.

### REMICK IS A DELEGATE

Jerome H. Remick, the Detroit music publisher, was a delegate at the Republican National Convention at Chicago last week.



Circo and Kaufman sailed last week for London.

Harmon and Harmon open on the Loew time July 21.

Fred Brandt has recovered sufficiently to be about again.

Denison Cliffe has left the Fox company to make a tour of Europe.

Manning, Feeney and Knoll, have closed their act for the Summer.

Joe Mack has signed with Thomas Dixon's "The Man of the People."

Edith Lyle is to play the American Girl in "The Americans in France."

Nick Verga is playing the Loew Southern time, which he started last week.

The MacKinnon Twins are playing the Walton Roof, Philadelphia, this week.

Arica and Austin Herzell are now featured with Jane Horner and Company.

Nellie King has joined her brother, Charles, in his new act, "Love Letters."

The Echo Four have been engaged for "The Little Blue Devil" for next season.

James Spottiswood has been engaged for an important role in "Susan Lennox."

Henry Clive has designed a set of costumes for the new Ziegfeld "Follies" show.

Herbert G. Weber, a son of Harry Weber, has joined his father's agency staff.

Hazel Purdy understudied for Cissie Sewell last week in the "Honey Girl" show.

Hawthorne and Cooke opened Monday at the American for a tour of the Loew time.

Freida Hempel sailed for Europe last week to spend a three months' vacation there.

Annie Hughes, the English comedienne, sails for New York from London next month.

Phillip Merivale, accompanied by his wife, Viva Birket, sailed for England last Saturday.

Arthur Sullivan and Company will be seen as part of "Broadway Brevities," a new revue.

E. Lloyd Sheldon plans to enter the producing field with a new play written by himself.

Countess Verona failed to appear at the Royal last week and Hazel Moran replaced her.

George M. Cohan will, according to report, re-write "Word of Honor" during the Summer.

May Wallace closed with "Just Girls" and is taking a rest before opening on the Loew time.

Cissie Sewell was out of the cast of "Honey Girl" last week as the result of a sprained ankle.

William McBride, of the McBride Ticket Office, was married last week to Frances Isabel Stanton.

Mario Salvini has incorporated the National Opera Company with a capitalization of \$250,000.

Hazel Rocco who has been with Lillian Bradley has been engaged to appear in motion pictures.

"Jazz" Edwards and his wife, Helen Eastwood Edwards, had a son born to them last week.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 28)

Margot Kelly is to retire from "Flordora" next week, and will be replaced by Jacqueline Logan.

Katherine Emmett, Catherine Lennox, and Charles White have been engaged for "Don't Be Afraid."

"Jo-Jo," who worked as a "plant" for Phil Baker, has been signed for William Rock's new revue.

Daisy De Leon, who formerly did a single, is back with her old partner, as Davis and DeLeon.

Matt Tully is now manager of the Broadway Theatre, Camden, New Jersey, a K. and E. house.

Mary Roberts Rinehart arrived in New York last week from an extended trip to the Pacific Coast.

John Hennings, of John and Winnie Hennings, joined the cast of "Take it From Me" last week.

Williams and Pierce opened on the Poli time at Scranton, Monday, and go from there to Wilkesbarre.

Blanche Yurka has been engaged for Brieux's comedy, "The Americans in France," next season.

Jimmy Doherty opens for the Keith office at the Greenpoint, Brooklyn, the last half of this week.

Santley and Sawyer have extended their vaudeville engagement for two weeks before sailing for Europe.

Jess Willard was a visitor at the N. V. A. last week and expressed admiration for the club house.

Olga Marwig closed at the Ritz cafe, Brooklyn, and opened last week at the Marlborough, New York.

Mabel Olson, one of the original Sennett Beauties, has been engaged for the Century "Midnight Rounders."

Val and Ernie Stanton left for Winnipeg to open last Monday. They have ten weeks of Orpheum time.

Arica, the Oriental dancer, and his partner, Austin Hirzell, are being featured in the Jane Homer company.

Bee Palmer is expected to appear in a new dancing act shortly, following her recovery from a recent illness.

Walter Woolf, now appearing in "Flordora," will be featured in a forthcoming musical play by the Shuberts.

John Murray Anderson will sail for England shortly to stage the English production of "What's In a Name."

Walter Fenner, a vaudeville performer with "Show Me," was married to Edith Evans, in Los Angeles recently.

Frank Lalor arrived in this country last week from London, where he has been appearing in an English production.

Gene Myers, formerly manager of Loew's American, is acting as relief manager in Canada for the Summer.

David Warfield, who has completely recovered from his recent automobile accident, reached New York last week.

Mrs. Edwin Thanhouser and Lloyd Lonergan, have written a new play which has been accepted by A. H. Woods.

Max R. Wilner is planning the production of an English version of "The Power of Nature," by Isidore Zolatrefsky.

The Kouns Sisters, of the "Hitchy Koo" company, sailed for Cherbourg aboard the *Royal George* last week.

George Rasley and Helen Grene Gunther, of the "Chu Chin Chow" company, were married at Frankford, Ind., June 7.

Jack Goldie became ill last week and could not play a date at the American the first half, Hughie Clark replacing him.

David Burton, formerly with Cohan and Harris as a play reader, has been engaged by Comstock and Gest as casting director.

Justina Wayne and Bert Leigh have the leading roles in "The Girl Who Came Back" at the Strand, Hoboken, this week.

Lucretia Craig last week did Cissie Sewell's dancing specialty in the "Honey Girl" show when the latter was out of the cast.

Sylvester Griffin, a musical comedy actor, was married last week to Helen Stanton, non-professional, at Canton, Ohio.

Reg. B. Merville, of the act known as "Rubeville," was married on May 25 to Niobe Warwick, but kept the matter quiet.

"Tubby" Garron opens with "The Three Chums" at Chicago, August 15. The act is booked solid for twenty-five weeks.

Irving Bloom will not sail for England until August time for the Billie Seaton act having been set back until that month.

Dolores has returned to the stage after a six weeks' stay in the hospital, where she had the small toe of her left foot removed.

Vivienne Oakland, now appearing in "Betty Be Good," has been engaged by the Shuberts for the Century Promenade Productions.

Victor Sutherland will support Henry Hull in "Crucible," the new play by Graves Osmun, to be produced by the Shuberts.

Midgie Miller sprained her ankle last week and could not work, Roscoe Aila and Company being forced to cancel at Brighton.

Nellie Lynch Weston, of the "Up In Mabel's Room" company, sailed on the Baltic, recently for London, to spend the Summer.

Vincent Lopez's Jazz Band is making a series of records for the Edison Phonograph Company. They are with Pat Rooney.

Virginia Pearson and Sheldon Lewis will make their debut in a new vaudeville sketch called "Jealousy" at the Alhambra on June 21.

Juliette Day, who has been appearing in the leading role in "If I Say She Does," has left for the Adira lacks to spend the Summer.

Charlie Burns, who was with the "Star and Garter" show last season, will appear in vaudeville in a new act written by Dolph Singer.

T. Christo has been engaged by the Shuberts as manager of the Century Promenade. He was formerly manager at Reisenweber's.

Anna Held, Jr., left for the Coast last week to join her lawyer, Joseph Hanlon and settle several matters regarding her mother's estate.

Edna Kellog, who will sing with the Metropolitan Opera Company next season, was married last week to Arthur R. Freedlander, an artist.

Thomas Havey has closed with "Alma Where Do You Live?" at the Wilmer and Vincent House, McKeesport, and will rest for the Summer.

Inez Bauer, a dancer for several years at the Hippodrome, married Bradley Knoche, a non-professional, at Peoria, Illinois, recently.

Ernest Golden, musical director of "The Greenwich Village Follies," and Virginia Curtin, of the same show, were married in Chicago recently.

Juanita Mitchell closed at the Martinique, Atlantic City last week, and is rehearsing a new act for vaudeville. Billy Castle will be her accompanist.

Gail Kaine, Earl Fox and Arthur Aylesworth are featured in a new play by Roy Octavus Cohen entitled "Come Seven," and produced by George Broadhurst.

Monroe M. Vartan, after an absence of two years in France, has returned and will assist in the management of Wagenhal and Kemper's new musical revue.

Harry Abbott and Harry Palmers, business agents of the Theatrical Protective Union, have resigned in order to give more attention to their own business.

John Gross, superintendent of the Orpheum, New Orleans, for nineteen years, has been called to San Francisco to become superintendent of the Frisco house.

George Arliss sailed for London last week to be gone until the end of the Summer, when he will return to start rehearsals in Booth Tarkington's "Poldekken."

Molly McIntyre, star of the original production of "Kitty Mackaye," has been engaged by William Morris for the principal part in a Scotch comedy to be produced next Fall.

Sam Sidman, Frank Farrington, George Lydecker, Kathleen Shaw and Gene Carlson have been engaged by Gleason and Block for the fourth season of the "Rainbow Girl" show.

George Latimer, recently manager at one of Fox's houses, will take a musical revue on the road with a cast of forty people.

Nance O'Neil, who will close in the "Passion Flower" show next week, will immediately sail for Spain to confer with Jacinto Benevento, the author, about a new starring vehicle.

Vera Hennici, now appearing in the Summerland Revue at Kansas City, leaves for New York the first of July to rehearse in one of the Hurtig and Seamon shows for next season.

William Muenster left for the coast last week to assume charge of Mme. Alla Nazimova's affairs. He was tendered a farewell luncheon by members of the Robin Hood Luncheon Club.

William F. Jones, a former lecturer for Eva Fay, assumed the role of Horatio, in Duncan McDougall's performance of Hamlet at the Washington Irving Theatre, on short notice, last week.

Fletcher Billings, representing the Shubert Billposting Company, was in court last week accused of illegally posting bills on the Wallack Hotel. He promised to have them covered, and was discharged.

Charles Burnham last week presented Emily Stevens with a bound album containing the photographs of original members of the cast of "Forget Me Not," produced at Wallack's Theatre while he was manager.

(Continued on page 28)



# I DON'T HAVE TO GO TO (I'm In Heaven When I'm Dead)

Remember when you were a kid at school? When your bad teacher used to send you home with a note telling your folks about it, "you'll never go to Heaven when you die"? The writers have taken this thought and given us this wonderful ballad.

That is why we know that you will love to sing this beautiful tribute of a naughty school boy to his mother and when you die we feel sure you will. Don't delay! Learn this beautiful ballad at once.

## 1st VERSE

Naughty little lad, acting mighty bad,  
Wouldn't do his lessons as he should.  
Teacher shook her head, looked at him and said:  
"You'll be sorry if you don't be good,  
You'll never go to Heaven when you die."  
Then the lad made this reply:

## CHORUS

"I don't have to die to go to Heaven  
There's a Heaven here on earth I  
Where I can hear the voice of an angel  
Just as sweet as any I ever heard of  
Her throne is just a cloud rock  
Where she holds me from her hand  
So I don't have to die to go to Heaven  
I'm in Heaven when I'm dead"

Thanks to HOWARD JOHNSON, CLIFF HARRIS and MILDRED



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**LEO FISHER**  
711 Seventh Ave.



# HAVE TO DIE TO HEAVEN

## Im In My Mother's Arms)

folk about it. Well, if you were lucky enough to escape your Daddy's slipper, you no doubt heard the following threat: "If you're bad

you we feel sure that your audiences will enjoy the bringing back of the wonderful memories of when they were kids at school.

CERUS

die to Heaven—  
n he earth I love,  
r the of an angel,  
any up above.  
t a old rocking chair,  
me from harm,  
o do to Heaven,  
when in my mother's arms."

### 2nd VERSE

While she gazed at him teacher's eyes grew dim,  
Mem'ry painted dreams of long ago,  
Of the time when she sat on mother's knee,  
Listening to a song so sweet and low.  
"You've learned your lesson," teacher softly sighed.  
Once again the lad replied:

F H and MILTON AGER for handing us this new hit song

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For the rest, the bill is the same as it was more than fifteen weeks ago when the show first opened.—M. L. A.



## B. F. KEITH VAUD. EX.

## NEW YORK CITY

Palace—Frances Kennedy—Moss & Frye—Wright & Deltrich—Santley Revue—Dainty Marie—Topics of the Day.  
Riverside—Harry Deff—Eva Shirley & B.—Fritz Scheff—Willie Hale—Anna Chandler—Grace Huff & Co.—Topics of the Day.  
Colonial—The Brants—Frank Hurst—Victor Moore—Joe Cook—Frances Pritchard—E. & L. Walton—Gus Edwards & Co.—Clark & Burghman—Topics of the Day.

Alhambra—Tuscano Brothers—Harry Rose—Diamond & Gille—Hugh Herbert & Co.—Reynolds & Pearson & Lewis Co.—Lillian Price & Bernie—Topics of the Day.  
Royal—C. & M. Dunbar—Dave Roth—Rooney & Bent Co.—Betty Bond—Davis & Pelle—Sebastian & Myra S.—Topics of the Day.

## BROOKLYN, N. Y.

New Brighton—Lydell & Macy—Buzsall & Parker—Quixey 4—Vanity Fair—Donovan & Lee—Martin & Moore—Leon Varvara.  
Orpheum—Johnnie Small & Co.—Sylvia Clark—Nathan Bros.—DuFor Boys—Elizabeth Murray—Harry Holeman & Co.—Topics of the Day.  
Bushwick—Eddie Ford—Great Johnson—The Sharrocks—Amores Sis.—Jane & Kath. Lee—Rigolotto Bros.—Olson & Johnson—Gordon & Ford—Topics of the Day.

## ATLANTIC CITY

Reed & Tucker—Bernard & Duffy—Rice & Werner.

## BALTIMORE

Wheeler 3—Ruth Royce—Bert Errol—Powers & Wallace—Transfield Sis.—Mrs. G. Hughes—Lucas & Inez—Eddie Borden—Josephine & Hen—Topics of the Day.

## BOSTON

Keith's—Duffy & Caldwell—Cook & Vernon—Ivan Bankoff Co.—Marie Cahill—4 Nightons—Harry Tighe—Eva Taylor & Co.—Bert Fitzgibbons—Jennier Bros.—Topics of the Day.

## BUFFALO

Shes's—Hewitt & Mitchell—Glenn & Jenkin—Allen Bronson—Topics of the Day.

## CLEVELAND

Hippo—Harry Watson & Co.—Frank Ward—Hobson & Beattie—Act Beautiful—Prosper & Moret—E. & J. Connelly—Topics of the Day.

## DETROIT

Temple—Chas. Wilson—Ames & Winthrop—Whirl of Variety—Beeman & Grace—Ballots, The—Alice DeCarmo—Frank Markley—Calvert & Shayne.

## GRAND RAPIDS

Romona Park—Stephens & Hollister—Vie Quinn & Co.—Fred Berrins—Felix & Fisher—Samsted & Marlon.

## MONTREAL

Princess—Dave Ferguson—Arnold & Lambert—4 Aces—Allen Brooks—Lane & Moran—Bessie Clifford.

## PITTSBURGH

Davis—Vernon Stiles—Mile. Rhea & Co.—Le Maire & Hayes—Emma Carus.

## PORTLAND

Keith's—Maria Lo—Crawford & Broderick—Renn & Cavanaugh—Burt & Rosedale—Athos & Reed—Ivanhoff & Barbara—Topics of the Day.

## PHILADELPHIA

Keith's—Claudia Coleman—Vine Daly—Roscoe Ails & Co.—McLellan & Carson—D'Avigneau's Celestials—3 Regals—Harry Carroll & Co.—Russell & Devitt—Topics of the Day.

## SYRACUSE

Crescent—Wm. Gaxton & Co.—Janet Adair & Co.—Jack Norworth—Topics of the Day.

## WASHINGTON

Keith's—4 Readings—Beatrice Morgan & Co.—Eleanor Cochran—Wm. J. Kelly—James J. Morton—Royal Cascoignes—Clark & Verdi—Ruth Budd—Topics of the Day.

## ORPHEUM CIRCUIT

## CHICAGO, ILL.

Majestic—Trixie Friganza—Flashes—Bob Hall—The Langdon—Chas. Howard & Co.—Lucille & Cockie—Nelson & Barry Boys—Page & Green.  
State Lake—Extra Dry—Ashley & Dietrich—Berk & Sawm—Jack O. Sterman—The Duttons—Farrell—Taylor & Co.—Tabor & Green—Stanley Gallini & Co.  
Palace—Kitty Gordon & Co.—Jack Wilson & Co.—Newhoff Duffet & Co.—Barnes & Freeman—Wallace Galvin—Breakaway Barlows—Ryan & Lee.

## CALGARY AND VICTORIA

Orpheum—"Rubeville"—Chong & Moey—Bronson & Baldwin—Creole Fashion Plate—Nixon & Sands—V. & E. Stanton.

## DENVER

Orpheum—"Flashes"—Anthony & Rogers—Rudloff—Stewart & Mercer—Myers & Moon.

## KANSAS CITY

Orpheum—The Champion—Duffy & Sweeney—Cooper & Ricardo—Choy Ling Hee Troupe—Shaw & Campbell.

## LOS ANGELES

Orpheum—Bothwell Browne & Girls—Beth Beri & Co.—Ned Norworth Co.—Lloyd & Crouch—Texas & Walker—Blossom Seeley & Co.—Henri Scott.

## MINNEAPOLIS

Orpheum—Mrs. Wellington's Surprise—Bevan & Flint—Jerome & Newell—Chas. Irwin.

## MILWAUKEE

Palace—"Ye Song Shop"—Lynn & Howland—McCarthy & Faye—Kate & Wiley—Chody, Dot & Midgie—Raymond Wilbert.

## OAKLAND

Orpheum—Nellie Nichols—"A Touch in Time"—Bert Hanlon—Baxley & Porter—Werner Amoros Co.—Emile & Willie.

## OMAHA

Orpheum—"Once Upon a Time"—George A. Moore—Anger & Packer—The Rosaires—F. & E. Carmen.

## PORTLAND

Orpheum—Jos. Howard Revue—Fixing the Furnace—Spencer & Williams—Bill Robinson—Eury & Eary—Morgan & Gates—Reddington & Grant.

## ST. PAUL

Orpheum—Ryan & Lee—Will J. Ward & Girls—Mr. and Mrs. Melbourne—Haystack Bros.—Brooks & George.

# VAUDEVILLE BILLS

## For Next Week

## SALT LAKE CITY

Orpheum—Vie Quinn & Co.—2 Rosellas—Ford & Cunningham—The Rosaires.

## SAN FRANCISCO

Orpheum—Alexander Carr & Co.—Josie Heather Co.—Lazier Worth Co.—The Melody Garden—Earl & Sunshine—Piller & Douglas—Merlin—"Last Night."

## SIOUX CITY

Orpheum—Singer's Midgets—Old Time Darkies—Lovett's Concentration—Lawton—Jenks & Allen.

## SEATTLE

Orpheum—"Kiss Me"—Gardner & Hartman—Kane & Herman—Detro—Resista—Bartholdi's Birds.

## VANCOUVER

Orpheum—Dresser & Gardner—Greene & Parker—Dias Monks—Elsa Ryan & Co.—Clara Morton—Novelty Clintons—Palo & Palet.

## WINNIPEG

Orpheum—Scott Lads & Lassies—Solly Ward & Co.—J. S. Blundy & Bro.—Yates & Reed—Jeanette Childs.

## PANTAGES CIRCUIT

## WINNIPEG

Pantages—Little Cafe—Klass & Termini—Sheldon Haslam Co.—Jim Reynolds—Davis McCoy—Kremka Brothers.

## REGINA AND SASKATOON

Pantages—Bell & Gray—Usher Quartette—Sol Burns—Vera Bent and Syncopated Steppers—Harris & Manion—Gautier's Bricklayers.

## EDMONTON

Pantages—Alaska Duo—Noodles Fagan & Co.—Jean Barrios—DeMichele Bros.—Thirty Pink Toes.

## CALGARY

Pantages—Schepps—Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Dobbs Clark & Darc—Kremkin & Moscow.

## GREAT FALLS AND HELENA

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Sub E-7.

## BUTTE

Pantages—Ed. & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey Henry & Grayce—McKay's Scotch Revue.

## SPOKANE

Pantages—Mizuna Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

## SEATTLE

Pantages—Degon & Clifton—Manning & Lee—Beriere & King—Coakley Dunleavy & Co.—Alice Manning—Odvia.

## VANCOUVER

Pantages—Flying Weavers—Challis & Lambert—Maggie Le Claire & Co.—Senator Murphy—Doree's Celebrities.

## VICTORIA

Pantages—Winchell & Green—Dianua Bonnar—Heart of Annie Wood—Harry Van Fossen—Three Melvins—Footlight Revue.

## TACOMA

Pantages—Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Adonis & Dog—Basil & Allen—Haberdashery.

## PORTLAND

Pantages—Mabel Harper & Co.—Lohse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

## TRAVELING

Pantages—Upside-down Millelles—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

## SAN FRANCISCO

Fashions De Vogue—Miller & Capman—Pipifax & Paulo—Weaver & Weaver—Oh That Melody.

## OAKLAND

Pantages—Howard & Helen Savage—Rucker & Winnifred—Laurie Ordway—Prinee & Laurie—Four Danubes—You'd Be Surprised.

## SALT LAKE CITY

Pantages—Carlitta & Lewis—Abrahams & Johns—Willie Holt Wakefield—Nevins & Gordon—Walters & Walters—His Taking Way.

## LOS ANGELES

Pantages—Nelson's Kantland—Alexander & Mack—Harry Gerrard & Co.—Walzer & Dyer—Lonnie Nace—Japanese Revue.

## SAN DIEGO

Pantages—Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

## LONG BEACH

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

## OGDEN

Pantages—Sterling & Marguerite—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

## DENVER

Pantages—Valand—Gamble—Harvard Holt & Kendrick—Hope Vernon—Hazel Kirk Trio—Empire Comedy Four—Bonesetti Troupe.

## F. F. PROCTOR CIRCUIT

## NEW YORK CITY

1st St.—Masconi Family—Patricola—Dunevan & Lee—Althor & Princeton—McLellan & Carson—Raymond & Schram.

8th Ave.—(First Half)—Trixie Friganza—Joe Cook—Marlette's Marionettes—Bert Fitzgibbon—Edith Clasper & Boys—Marion Clare—Three Bobs.

(Last Half)—Mel Klee—Harriet Rempel Co.—Ryan & Ryan—Marie Gasper.

125th St. (First Half)—D'Avigneau Celestials—Stebbins—Helen McMahon & Co. (Last Half)—West & Van Sicklin—Foley & LaTour—Lew & Paul Murdock.

58th St. (First Half)—Frank Hurst—Ward & Mayo—Van & Vernon—Dancing McDonalds—Miss Joleen—Carlton & Baulew. (Last Half)—Harry Puck—Vera Sabini—Three Harleys—Doyle & Doyle—Rome & Wager—Larry Reilly.

Harlem Opera House (First Half)—Daniels & Walters—Poulard—Guy Kendall & Girls—Burke & Touhey. (Last Half)—Devine & Williams—Edith Casper & Boys—Olga Dee—Byron Bros. & Band.  
23d St. (First Half)—L. & P. Murdock—Olga Dee—Spider's Web—Devine & Williams. (Last Half)—Ray & Kyle—Price & Rud—The Sterlings—Aramouth Girls.

Mt. Vernon (First Half)—Anderson & Graves—Mel Klee—Samoy—Martha Pryor & Co. (Last Half)—Trixie Friganza—Sailor Reilly—Emma Halg Co.—Three Bobs.  
Yonkers (First Half)—Harry Puck—Vera Sabini—Rome & Wager—Armstrong & Downey—Reagal & Mack. (Last Half)—Frank Hurst—Dancing McDonalds—Miss Joleen.

## BROOKLYN

Halsey (First Half)—Astor Sisters—Crumbley & Brown—May Buckley & Co.—Wilton Sisters—Pett Troupe. (Last Half)—Franchin Bros.—Roselen—Henry Horton & Co.—Baldwin & Sheldon—Helen McMahon & Co.

Greenpoint (First Half)—West & Van Sicklin—Price & Bud. (Last Half)—Lillian's Dogs—Morano & Maley.

Prospect (First Half)—Lillian's Dogs—Morano & Maley—Carlton & Ballew—Aramouth Girls. (Last Half)—Daniels & Walters—Poulard—Marlett's Marionettes.

Henderson's, Coney Island (First Half)—Four Dancing Demons—Chas. Martin—Burke & Burke—Three Dennis Sisters—Hungarian Rhapsody—Amoros & Jennette—The Paldrens. (Last Half)—Arnold & Florence—Davis & Chadwick—Sam Liebert & Co.—Helen & Case—Harry Breen—Eight Vassar Girls.

## ALBANY

(First Half)—Runway Four—Bernard & Ferris—Scanlon, Denno Bros. & Sisters—Duffy & Caldwell—Topsy. (Second Half)—Claremont Bros.—Reed & Clifton—Allen Bronson Co.—Gullen & Mulcany—Juliet.

(First Half)—Burns & Foran—Harvey & Carlyle—Langford & Preerice—Anger & Packer. (Last Half)—Chappell & Stinette—Hazel Green & Co.—Jarvis & Harrison—Paul Leten & Dobbs.

(First Half)—Jim & Hughie O'Donnell—Rice & Newton—Wah Let Ka—Orth & Cody—Moran & Wiser. (Last Half)—Tip Top Four—Wat Let Ka—Phina & Pix—Three Lordons.

(First Half)—Bowen & Baldwin—Bartlett, Smith & Sherry—Musical MacLarens—Carrie Lillie—McCormick & Irving—Louis Hart. (Last Half)—O'Connor & Keyes—Carroll & Sturges.

## CANTON

(First Half)—Nolan & Nolan—Mahohey & Rogers—McDevitt, Kelly & Quinn. (Last Half)—Jack Martin Trio—Clemons, Bolling & Co.

## DAYTON

(First Half)—Frank Browne—Connelly & Web—Dalton & Craig—Knight's Roosters. (Last Half)—Three Blighty Girls—Conn & Whiting—Porter J. White & Co.—Mack & Lane—Clifford Wayne Trio.

## EASTON

(First Half)—Tip Top Four—Phins & Picks—Three Lordons. (Last Half)—Jim & Hughie O'Donnell—Rice & Newton—Orth & Cody—Moran & Wiser.

## ELIZABETH

(First Half)—Alanson—Bob & Jules Fisher—The Rehearsal—Rose Revue—Fallon & Shirley—Three Beatties. (Last Half)—Sweeney & Rooney—Cleo & Tjpmas—Rice & Werner—Lorraine & Crawford—Julia Curtis—Bradley & Ardine.

## ELMIRA

(First Half)—Cortex Sisters—Challis & Cortau—Sampson & Douglas—Step Lively. (Last Half)—Bartlett, Smith & Sherry—Carrie Lillie.

## HOLYOKE

(First Half)—Joe Madden—Liberty Girls—Healey & Cross—Everett's Circus—Black & White. (Last Half)—Three Dennis Sisters—Burke & Burke—Wilkins & Wilkins—Parish & Peru.

## HARRISBURG

(First Half)—Chappelle & Stinette—Hazel Green Co.—Jarvis & Harrison—Paul Leten & Dobbs. (Last Half)—Burns & Foran—Harvey & Carlyle—Langford & Fredericks—Anger & Packer.

## INDIANAPOLIS

Ferry—Mowatt & Mullen—Lincoln Highwaymen—Yule & Richards—Sandy Shaw—Esther Trio.

## ITHACA

(First Half)—O'Connor & Keyes. (Last Half)—Bowe & Baldwin—Cortex Sisters—Musical MacLarens—Louis Hart.

## JERSEY CITY

(First Half)—Foley & Latour—Byron Bros. Band—Marie Gasper. (Last Half)—Pot Pourri—Stebbins.

## LANCASTER

(First Half)—The Braminos—Irene Myers—Billy Hart Girls—Christie & Bennett. (Last Half)—Joe Browning—Hans Roberts Co.—Tyler & Crollus—Marg. Brown & Co.

## MAKESPORT

(First Half)—Bellis Duo—Egan & Wells—Bevan & Flint—Clemons, Belling & Co. (Last Half)—Nolan & Nolan—Freddie Kelly—Amanda Gilbert Boys—Mahoney & Rogers—McDevitt, Kelly & Quinn.

## NEW LONDON

(First Half)—Marin—Mack & Sallie—Ross Wye Co.—Fox & Barton—Weber, Taylor & Hicks. (Last Half)—McMahon Sisters—Rena Bernard—Billy Fern Co.

## NEWARK

Pot Pourri—Sailor Reilly—Harry Cooper—Harriet Rempel Co.—Charles King & Co.—The Sterlings.

## OTTAWA

Regay & Lorraine Sisters—Burt & Rosedale—Eva Fay—Lorraine & Hudson Co.—Colvert & Shayne.

## PHILADELPHIA

Nixon—Bartram & Saxton—Monroe & Grant—Kirby, Quinn & Anger—Sam & May Morrell—Glockers.

Wm. Penn (First Half)—Klating's Animals—Peck & McIntyre—Joe Browning—Bradley & Ardine. (Last Half)—Monroe & Grant—McCart & Bradford—Tappan & Armstrong—Christie & Bennett.

Keystone—Jack & K. DeMaco—Lorimer & Carrey—Bobbie Bentley Co.—Kittner & Reaney—Look Out Inn.

Grand Opera House—Wm. Cutty—Gates & Finley—Four Husbands—Black, White & Useless.

## POUGHKEEPSIE

Four Dancing Cliffords—Helen Vincent—McCormack & Irving—H. E. Bernard Co.—Harry Mayo—Everett's Monkey Hippo.

## PITTSFIELD

(First Half)—Will Morris—Young & Wheeler—Maxelle Davers—Ross & Ashton—Three Mays. (Last Half)—Samoya—Nelma & Harris—Fox & Barton.

## PATERSON

(First Half)—Padrin's Monks—Girl in the Moon—Sweeney & Rooney—Rice & Werner—Janis & Boyle. (Last Half)—McCormack & Wallace—Astor Sisters—Charles McGood Co.—Herbert Brooks—Lord & Fuller.

## PASSAIC

(First Half)—Noel Lester—Davis & Chadwick—Three O'Gorman Girls—The Van Cello. (Last Half)—Homer Romaine—Lester & Vincent—Rose Revue—Van & Vernon—Gabby Bros. & Clark.

## PITTSBURGH

The Bradnas—Scottie Provan—Adler & Clark—Rosano—Ethel Vaughn—Go Ahead—Allman & Nevins—Trolley Car Duo.

## PAWTUCKET

(First Half)—Billy Fern & Co.—Fraser & Bunce—Norton & Wallace—Al Rea & Co. (Last Half)—Mennet Man in the World—Bond & Calloway—Dunham & O'Malley—Nathan Bros.

## READING

(First Half)—Monde—Hans Roberts Co.—Tulip Girl. (Last Half)—Mullard & Marlin—Hall & Brown—Herbert Clifton.

## SCRANTON

(First Half)—Williams & Pierce—Arthur Leah Bell—Phyllis Gilmore Co.—Rose Clare—Six Imps & Girl. (Last Half)—La Petit Jennie Co.—Ector & Dena—Rox & English—Gertrude George—Married Via Wireles.

(First Half)—Prevost & Gillette—Josephine Lenhart—Salvation Molly—Harry Johnson—The Chaplins. (Last Half)—McConnell & Austin—Cutty & Nelson—Leah DeLacy Co.—Kirby, Quinn & Anger—Corner Store.

## SYRACUSE

(First Half)—McConnell & Austin—Cutty & Nelson—Leah DeLacy Co.—Hilda Leroy—Nelma & Harris—Corner Store. (Last Half)—Prevost & Gillette—Challis & Cortau—Chas. Mack Co.—Step Lively—Harry Johnson—The Chaplins.

## TOLEDO

(First Half)—Three Blighty Girls—Conn & Whiting—Porter & White Co.—Mack & Lane—Clifford Wayne Trio. (Last Half)—Frank Browne—Connelly & Web—Dalton & Craig—Knight's Roosters.

## TROY

(First Half)—Claremont Bros.—Reed & Clifton—Allen Bronson Co.—Gillen & Mulcany—Juliet. (Last Half)—Runway Four—Bernard & Ferris—Scanlon, Denno Bros. & Sisters—Duffy & Caldwell.

## TORONTO

John LeClair—Kelly & Brown—Lawrence Crane & Co.—Foulter & Talbot—Saxton & Farrell—Kana-zawa Trio.

## WILKES-BARRE

(First Half)—La Petite Tennis Co.—Ector & Denn—Fox & English—Gertrude George—Married Via Wireles. (Last Half)—Wollins & Pierce—Arthur & Leah Bell—Phyllis Gilmore Co.—Rose Clare—Six Imps Girl.

## POLI CIRCUIT

## BRIDGEPORT



What's the Biggest  
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**AMERICAN ARTISTS' TRIO**

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SEASON, AND  
AGAIN FEATURED  
AND PRINCIPAL COMEDIAN

## MIKE SACKS

"OH BABY" COMPANY.  
PLAYING K. & E. TIME  
REGARDS TO FRIENDS.  
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**ALEXANDER AND ELMORE**

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THE KING OF SHOWMEN  
A. B. MARCUS  
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ROEHM & RICHARDS

MY SIXTH  
SEASON WITH  
ABE MARCUS'  
"OH BABY" CO.

## CHAS. ABBATE

WRITER OF  
"LINGERIE" SONG.  
"BACHELOR DAYS"  
"CLASSY CLOTHES."  
"SMILE WITH ME."  
WATCH FOR OTHERS

JUVENILE  
FOURTH SEASON WITH  
ABE MARCUS'  
"OH BABY" CO.

## BILLY DALE

EN ROUTE  
PLAYING  
THE K & E  
TIME



# SIDNEY S. COHEN HEADS NEW COMBINED EXHIBITORS' ASSN.

**Elected at Cleveland After Alfred S. Black Bolts Convention and  
Other Opponents Throw Him Their Support.  
Membership to Cost \$5 Per Exhibitor**

CLEVELAND, June 10.—The convention here this week of some seven hundred film exhibitors from virtually every part of the country, was brought to a close today with the election of Sidney S. Cohen to the presidency of the Motion Picture Theatre Owners of America, as the combined exhibitor bodies of the country will hereafter be known. Alfred S. Black, head of the original association, bolted the organization when it became known that Cohen was the favorite son.

There were three factions present among the delegates when the convention opened here early this week. They were The Motion Picture Theatres of America, headed by Cohen; the Independent Exhibitors, with Frank Rembusch as its president, and the original association, headed by Alfred S. Black, organized under the name of the Motion Picture League of America. However, when the convention was brought to a close, all save Black had pledged their support to the new organization.

Black refused to become a member of the convention, it is said, after he had been challenged by the credentials committee to prove that he was in no way affiliated with producing interests. Marcus Loew as well as several others were among those who were also questioned on the same grounds. However, they later proved their eligibility.

Following Black's refusal to come out into the open, a committee was sent to invite him to return to the convention. However, he again refused all overtures, announcing that he would call a meeting of the old time members of the Motion Picture Exhibitors to convene at the Hotel Astor on July 29 to battle for their rights. He also threw a bomb shell into the enemy's camp in the form of a printed pamphlet distributed broadcast among the delegates. The pamphlet contained a number of charges directed at Cohen, Sam Beriman, Charles O'Reilly and Fred Herrington. Rembusch was also charged with accepting \$1,500 graft from the Vitagraph Company, as their spy at the session.

All the charges were satisfactorily answered, however, at the next day's session. Among other things, it was decided to raise a quota of \$100,000, to be subscribed by the exhibitors of the association. It was also agreed to charge \$5 for membership in the organization, this admittance fee to be used as a nucleus for expenses. Each state is allowed to pay as large a percentage of its quota down as it can, the remainder to be paid later.

Over \$15,000 was raised, \$2,000 of that being subscribed by Marcus Loew, who also agreed to pay his share of the quota in any State in which he owned a theatre. No definite action was taken in the exhibitor-producer fight, although Adolph Zukor came to Cleveland and expressed a willingness to discuss the issue. A statement making clear the position of the Famous Players-Lasky company was issued and this, while not a part of the actual convention proceedings, was read from the floor. In part it follows:

"Famous Players-Lasky Corporation had no idea of entering the exhibiting field until two years ago when a group of exhibitors decided to go into the producing and distributing field and made offers to every star and every director employed by Famous Players-Lasky Corporation.

"The main argument these exhibitors had to offer our people was that these exhibitors, through their ownership of theatres, could offer these stars and directors better distribution of their product than could be had through a company that was in no way engaged in the exhibiting end of the business.

"In self-defense we were forced to take steps to provide an outlet for our pictures in every section where the proper pres-

entation of our product was threatened by activities of exhibitors who were producing and distributing their own pictures. We were faced with a situation in which we were not able to obtain proper representation in many important communities without becoming interested in theatres—a situation forced upon Famous Players-Lasky Corporation by exhibitors who are distributing their own product. We had no desire to enter the exhibiting business. We have no desire to extend our theatre interests.

"Famous Players-Lasky Corporation will be glad at all times to confer with a committee representing all exhibitors, including exhibitors who are producing and distributing pictures, for the purpose of bringing about harmony and understanding in all branches of our industry for the mutual benefit of all."

The officers for the forthcoming year are Sidney Cohen, president; C. C. Griffin of San Francisco, first vice-president; Joe Hopp, of Chicago, second vice-president; W. C. Patterson, third vice-president; C. W. Gates, treasurer; E. T. Peters, executive secretary, and Sam Bullock, recording secretary. These officers were unanimously elected.

An executive committee composed of one representative from each zone, was chosen by the nominating committee. The exhibitors chosen to represent the organization in their home territories are:

For Buffalo, A. C. Hayman; for New York, Charles O'Reilly; for Albany, W. H. Linton; for Boston, Ernest H. Horstman; for Newark, N. J., Joseph Stern; for Philadelphia, John S. Evans; for Pittsburgh, Henry Pike; for Washington, C. E. Whitehurst; for Cleveland, Henry H. Lustig; for Detroit, J. C. Ritter; for Indianapolis, F. J. Rembusch; for Cincinnati, Dr. H. Q. Alexander; for Charlotte, N. C., Roland Hill; for Atlanta, Jake Weels; for New Orleans, C. C. Bettercourt; for Chicago, W. D. Burford; for Minneapolis, W. A. Steffes; for Milwaukee, Fred Seeger; for Omaha, A. R. Pramer; for New Haven, S. Kauter; for Kansas City, Charles Burkley; for Oklahoma City, Ralph Talbot; for Dallas, A. W. Lilly; for Denver, M. C. Kellogg; for Los Angeles, Glenn Harper; for San Francisco, Daniel S. Markowitz; for Detroit, J. C. Ritter.

Other committees follow:

Committee on Laws and Legislation: John Manheimer, chairman, Brooklyn, N. Y.; H. H. Lustig, Cleveland, Ohio; Maurice Choyauski, Chicago, Ill.; H. Webster Smith, Bath, Ind.; T. L. Hays, Minneapolis, Minn.; A. J. Kleist, Pontiac, Mich.; C. H. Goodwin, Philadelphia, Pa., and Frank Rembusch, Shelbyville, Ind.

Committee on Constitution and By-laws: Ralph Talbot, chairman, Tulsa, Okla.; Joe Hopp, Chicago, Ill.; Leo Breecher, New York City; C. Whitehead, Baltimore, Md.; W. J. Shwin, Cleveland, Ohio; David Barrist, Philadelphia, Pa.; L. F. O'Donnell, Los Angeles, Cal., and A. J. Bethenwurt, New Orleans, La.

Committee on Ways, Means and Finance: E. F. Peter, chairman, Dallas, Texas; Sidney S. Cohen, New York City; M. Van Praag, Kansas City; Sam Bullock, Cleveland, Ohio; J. T. Collins, Rutherford, N. J.; W. A. Steffes, Minneapolis, Minn.; C. C. Griffin, San Francisco, Cal., and Wm. Brandt, Brooklyn, N. Y.

Committee on Nomination: A. N. Jackson, chairman, San Francisco, Cal.; C. W. Gates, Aberdeen, S. D.; C. L. O'Reilly, New York City; E. T. Peter, Dallas, Tex.; Ralph Talbot, Tulsa, Okla.; C. C. Griffin, San Francisco, Cal.; Fred J. Herrington, Pittsburgh, Pa., and John Manheimer, Brooklyn, N. Y.

Committee on Organization: O'Reilly, chairman; W. C. Patterson, Atlanta, Ga.; Dan Markowitz, San Francisco, Cal.; C.

E. Cady, Lansing, Mich.; W. H. Gwynn, Texas; H. W. Kress, Piqua, Ohio; M. C. Kellogg, Leads, S. D., and Dan Chamberlain, Minneapolis, Minn.

## WILL SUE WILD WEST MANAGER

Louise Clay, a member of the Carlisle Wild West show appearing in the American Legion Circus at Wilmington, Del., last week, filed complaint with the Chorus Equity Association. She contends that Sam Goldgraber, manager of the show, refused to make good a week's salary due her, the latter claiming that rainy weather had caused him to cancel performances for the better part of the week. Equity officials tried to effect a compromise, but failed. The case was then turned over to their attorney who will take court action to recover the money.

## ADMITTED TO THE BAR

Emanuel "Manny" Morganlander, assistant to Harry Saks Hechheimer, the lawyer, was last week admitted to the bar of this state, after having passed his examinations several months ago.

## VAUDEVILLE BILLS

(Continued from Page 21)

### W. V. M. A.

#### CHICAGO

Empress (First Half)—Geo. & May Le Fevre—Hughes Musical Duo—Raymond Wylie & Co.—Renard & Jordan—Hampton & Blake—Little Jim. (Last Half)—Mowatt & Mullen—Lynn Weston & Lynn—Harry Kahne—Allen & Walton.

#### BELLEVIEW

Washington (First Half)—Dance Oddities—Ray & Emma Dean—Ergottis—Lilliputians. (Last Half)—Eddy & Howard—Renard & Jordan—Grace Ayer & Bro.

#### EAST ST. LOUIS

Erbers (First Half)—Grace Ayer & Bro.—Mora Norinne—Harry Kahne—Rosa King Trio. (Last Half)—Flske & Fallon—Bobby Harris & Co.—Ray & Emma Dean.

#### FREMONT, NEB.

Wall—Rottach & Miller—Roberts & Fulton—The Muros—Le Claire & Sampson.

#### FARGO, N. D.

Grand (First Half)—Haley & Trebor—Lamb & Goodrich—Moher and Eldridge—The De Courseys. (Last Half)—The McConvers—Viola Napp & Co.—Bert Cowdry—Vontello & Nine.

#### GRAND ISLAND, NEB.

Majestic (First Half)—Jeanette—Bird & Kema—Honeysuckle & Vilet—Andruff Trio.

#### GRANT CITY, ILL.

Washington (First Half)—Monroe Brothers—Romm & Haney.

#### GRAND FORKS, N. D.

Orpheum (First Half)—The McCarvers—Viola Napp & Co.—Bert Cowdry—Vontello & Nina. (Last Half)—Stanley & McConnell—Perry Taylor.

#### KANSAS CITY, MO.

Globe (First Half)—Young & Maybelle—Petticoats—Billy Walsh—Peters & Leboeuf—(One to Fill). (Last Half)—Renie & Florence.

#### LINCOLN, NEB.

Lyric (First Half)—Renie & Florence—San-tucci. (Last Half)—Little Caruso & Co.

#### OMAHA, NEB.

Empress (First Half)—(Four acts to Fill). (Last Half)—Mary Howard—Holiday in Dixieland.

#### RACINE, WIS.

Rialto (First Half)—Mowatt & Mullen—Allen & Walton—Fisher & Gilmore. (Last Half)—The Mimic World—Tabloid.

#### ST. LOUIS, MO.

Columbia (First Half)—Eddy & Howard—Bobby Harris—Spirit of Mardi Gras—Flske & Fallon—Frank Gardner & Co. (Last Half)—Monroe Bros.—Ferguson & Sunderland—Spirit of Mardi Gras—Nora Norinne & Co.—Rosa King Trio.

Skydome (First Half)—Chas. Le Degar—Lynn Weston & Lynn—Samaroff & Sonia. (Last Half)—Unusual Duo—Dance Oddities—Cook & Hamilton—Gabberts.

Grand Opera—Larue & Dupree—Ford & Goodrich—Lew Huff—Rose Ellis & Rose—Robinson & Penny—Jimmy Savo—9 Grenadier Girls—Stan Stanley—Ambler Bros.

#### SIOUX CITY

Orpheum (First Half)—Lawton—Dunbars Old Time Darkies—Jenks & Allen—Singers Midgets. (Last Half)—Hart & Diamond—Wallace Galvin—Goe. Lovett's Concentration—Myers & Hanford—Singers Midgets.

#### WINNIPEG, MAN. CAN.

Strand (First Half)—Stanley & McConnell—Perry Taylor. (Last Half)—Rudnicka—Bird & Kema—Fredericks E. & T. Rago & Co.

## LOEW CIRCUIT

### NEW YORK CITY

American (First Half)—Thames Bros.—Roy & Francis—Jack Hanley—Martin & Courtney—Fashions a la Carte—Frankie Fay—Robert O'Connor & Co.—Harmon & Washburn—Shirley & Francis. (Last Half)—Pero & Wilson—Dave Manley—Hands Up—Otto & Sheridan—State Room 19—Lazar & Dale.

Victoria (First Half)—Lunette Sisters—3 Sons of Jazz—Just Suppose—Who Is He?—Walter Mantley & Co. (Last Half)—3 Priscilla Girls—Howard & Bernard—Malette Bonconi & Co.—Clayton & Lennie—Hector.

Lincoln Sq. (First Half)—Harlequin Trio—Carvo—Hands Up—Bawthorne & Cook—Alvin & Kenny. (Last Half)—Norman & Jeanette—Frankie Fay—Hall & O'Brien—Hoard & Craddock—Jonis's Hawaiians.

## FRIARS RE-ELECT OFFICERS

The annual election of the Friars Club resulted in the regular ticket being re-elected and the following officers and governors being chosen.

Abbot, John J. Gleason: dean, Channing Pollock; secretary, J. Frank Stevens; treasurer, Joseph Klaw; governor for two years, Walter Scott, George S. Dougherty, William Morris, Harry Bartin and Fred Block.

## GOLDEN HAS FIVE PLAYS

John Golden's plans for next season include five new plays. "Dear Me," a comedy featuring Grace La Rue and Hale Hamilton, "Romeo and Jane," by Edwards Childs Carpenter, "Heaven," by Austin Strong, "The Wheel," by Winchell Smith and "Bumbo the Clown," by Lawrence Gibson.

"Lightnin'" will remain at the Gaiety indefinitely and "The Three Wise Fools" will go on the road. In addition, Golden will engage in the production of motion pictures in partnership with Winchell Smith.

Gresley Sq. (First Half)—Pero & Wilson—4 Gardner—Al. Ricardo—Baldwin Blair & Co.—Howard & Craddock—Dance Fantasies. (Last Half)—Thames Bros.—Roy & Francis—Helen Moretti—Marietta Craig & Co.—Hawthorne & Cook.

Delancey St. (First Half)—Tamaki Duo—Helen Moretti—McCoy & Walton—Florence Henry & Co.—Sidney Townes. (Last Half)—Harlequin Trio—Harmon & Harmon—Cerve—Martin & Courtney—Harrison & Weber.

National (First Half)—Purcell Sisters—Mabel & Johnny Dove—Marietta Craig & Co.—Haig & La Vere—Gorgalis Trio. (Last Half)—Jack Hanley—3 Sons of Jazz—Into the Light—Billy Schoen—Dance Fantasies.

Orpheum (First Half)—P. George—Shaw & Lee—Harmon & Harmon—Gypsy Songsters—Dave Manley—Borsini Troupe. (Last Half)—Tamaki Duo—4 Gardner—Geo. Randall & Co.—McCoy & Walton—Walter Marbey & Co.

Boulevard (First Half)—Norman & Jeanette—Howard & Bernard—Hall & O'Brien—Lazar & Dale—Hecto. (Last Half)—Alvin & Kenny—Henderson & Halliday—Leroy & Mabel Hart—Ervant & Stewart—Fashions a la Carte.

Avenue B (First Half)—Harper & Blanks—Irene Francis—State Room No. 19—Wyer & Fields—Hera & Preston. (Last Half)—Follis & Leroy—Wardell & Doncourt—Bison City 4—4 Fantinos.

### Brooklyn, N. Y.

Metropolitan (First Half)—Frank Hartley—Otto & Sheridan—Into the Light—Clayton & Lannie. (Last Half)—P. George—Harmon & Washburn—Just Suppose—Sydney Townes—Borsini Troupe.

De Kalb (First Half)—Albert Donnelly—Morrison & Harte—Geo. Randall & Co.—Harrison & Weber—Jonis's Hawaiians. (Last Half)—Shirley & Francis—Dora Hilton & Co.—Florence Henry & Co.—Who Is He—Gorgalis Trio.

Fulton (First Half)—Henderson & Halliday—Malette Bonconi & Co.—Billy Schoen. (Last Half)—Albert Donnelly—Shaw & Lee—Robert O'Connor—Haig & La Vere—Gypsy Songsters.

Palace (First Half)—Bison City 4—4 Fantinos. (Last Half)—Frank Hartley—Allen, Clifford & Barry—La Tour & Gold.

Warwick (First Half)—Follis & Leroy—La Tour & Gold—Hap Hazard. (Last Half)—Milo & Herman—Morrison & Harte—Dave Manley—Jonis's Hawaiians.

### BALTIMORE

Aerial La Valls—Myrtle Hartwell & Co.—Hal Johnson & Co.—Al. B. White—Mykoff & Vanity.

### FALL RIVER

(First Half)—Brown's Dogs—DeWitt & Robinson—Cardo & Noll—Jimmy Lyons—La Temple & Co. (Last Half)—Charlotte Worth—Fern & Marie—Luckey & Harris—Willy Bros.

### HAMILTON, CAN.

Mile. Bertha—Gene Menetti—Alf Ripin—Moore & Fields—On Manilla Bay.

### ROBOKEN

(First Half)—Wood & Ward—Greenley & Drayton—Langdon & Smith—2 Yaquis. (Last Half)—Purman & Gibson—La Rose & Adams—Wyer & Fields—Hera & Preston.

### LONDON, CAN.

(First Half)—Melville & Stetson—Cooper & Lane—Business Is Business—Chung Hwa Four. (Last Half)—3 Friends—Hal & Francis—Trovato—8 Black Dots.

### MONTREAL, CAN.

Snyder's Goats—Thornton Sisters—Beatrice Morrell Sext.—4 Volunteers—Peggy & Fallows.

### NEW ROCHELLE

(First Half)—Milo & Herman—Maurice—Allen, Clifford & Barry. (Last Half)—Hap Hazard—Harper & Blanks—Baldwin Blair & Co.

### PROVIDENCE

(First Half)—Albert Donnelly—Robinson & Parquette—Ethel Mae Hall & Co.—Meyers, Burns & O'Brien—Jupiter Trio. (Last Half)—La Vera Sisters—Helm & Lockwood—Harry First & Co.—Plantadosi & Walton—Mora & Reckless Duo.

### SPRINGFIELD

(First Half)—El Vera Sisters—Helm & Lockwood—Harry First & Co.—Plantadosi & Walton—Mora & Reckless Duo. (Last Half)—Albert Donnelly—Robinson & Parquette—Ethel Mae Hall & Co.—Meyers, Burns & O'Brien—Jupiter Trio.

### TORONTO, CAN.

Harry Fisher & Co.—Nippon Duo—Follette, Pearl & Wickes—Gilroy, Dolan & Correll—Browning & Davis—Mons. Adolphus & Co.



LITTLE  
**CHARLOTTE-JULIA "OVERALLS" SEMON**

WISHES TO ANNOUNCE THAT HER BIG, FAT DADDY

**MARTY SEMON**

JUST CLOSED HIS ELEVENTH CONSECUTIVE SEASON WITH

**HURTIG AND SEAMON**

AND HAS BEEN ENGAGED BY THE SAME FIRM FOR THREE MORE YEARS. HE WILL AGAIN BE ONE OF THE REASONS WITH

**THE BOWERY BURLESQUERS, SEASON 1920-21**

—TOOKA—TOOKA—TOOKA—TOOKA—TOOKA—

P. S.—MAMMA WILL BE WITH ME AND DADDY AGAIN NEXT SEASON

WANTED WANTED WANTED

**Chorus Girls**

BILLY WATSON'S PARISIAN WHIRL

(COLUMBIA CIRCUIT)

**\$30.00—SALARY—\$30.00**

Sleepers Paid. No Half Salaries. Everything Furnished. Open and Close East  
ADDRESS: **BILLY WATSON** Orpheum Theatre, Paterson, N. J.

**WANTED FOR**

CHARLES H. WALDRON'S  
**"BOSTONIAN BURLESQUERS"**

Team of boys that can sing and dance, to play parts; good soubrette; ingenue; general Burlesque Woman, and a novelty act of any kind; chorus girls.

Address:

**CHARLES H. WALDRON**

*Waldron's Casino, Boston, Mass.*

**DOLLY LA SALLE**

ENGAGED 1920-21 AS INGENUE.

MANAGEMENT RUBE BERNSTEIN

**Wanted**

FIRST CLASS CHORUS GIRLS FOR  
**PAT WHITE'S SHOW**

EVERYTHING FURNISHED. FINE ENGAGEMENT. SALARY \$30 PER WEEK. APPLY IN PERSON ANY DAY THIS WEEK OR NEXT WEEK FROM 1 P. M. TO 3 P. M. PAT WHITE, ROOM 209 STRAND THEATRE BLDG., B'WAY AND 47TH ST., NEW YORK.

**CHORUS GIRLS WANTED**

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**Abe Reynolds Review**

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**STARS OF BURLESQUE**

SIGNED WITH  
E. THOS. BEATTY'S  
FRENCH  
FROLICS

**O. J. (GENE) POST**

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**CHARLOTTE STARR**

THE LITTLE GIRL WITH THE BIG VOICE

DIRECTION  
ROEHM  
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WORKING

**MICKY MARKWOOD**

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JACOBS AND  
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SEASON 1920-21

FEATURING HIS  
LATEST SUCCESSES  
BLUE DIAMOND  
AND NAUGHTY BLUES

**Nat Mortan**

WATCH THE HAT SHIMMY  
WITH JEAN BEDINI'S PEEK A BOO  
HURTIG AND SEAMON'S THEATRE



**LICHTMAN EXTENDING SERVICE**

Under the direction of Al Lichtman, the Famous Players-Lasky department of distribution has in the past year opened three new branch exchanges, bringing the total number up to thirty points of distribution in various parts of the United States. The newest branch offices are located in Charlotte, N. C.; Oklahoma City, Okla., and Albany, N. Y.

In addition to these new offices in this country, there was organized during the year in Canada a new Canadian distributing organization known as Famous Lasky Film Service, Ltd., with George W. Weeks as general manager and W. A. Bach as assistant general manager. The headquarters of this organization, which is directly connected with the Famous Players-Lasky distribution department and is under the jurisdiction of Mr. Lichtman, are in Toronto, with branch offices in Montreal, St. John, N. B.; Winnipeg, Calgary and Vancouver.

The territory served by the new Oklahoma City exchange embraces all of the big State of Oklahoma except ten counties in the southeastern part; the northwestern portion of the State of Arkansas, and the Panhandle of Texas. A large number of thriving cities are included in this territory, which has a total white population of nearly two millions.

The Charlotte territory contains a white population of 1,750,000 and embraces all the State of North Carolina, a big share of South Carolina and the northeastern section of Tennessee. Both of these exchanges are in the southern district, the executive offices of which are in Atlanta. Leslie Wilkes is manager of the Oklahoma City branch and David Prince is in charge of Charlotte.

**WOMAN FORMS COMPANY**

LOS ANGELES, June 9.—Katherine Hilliker has, in association with Raymond S. Harris and H. H. Caldwell, formed a new company which will be known as the Hilliker-Harris and will specialize in film editing and sub-titles. Offices will be maintained in the Markham building.

**SUES FOR LOAN**

An unusual suit has just been instituted in the Supreme Court, New York County, by Victor L. Haas, of the Robert Warwick Film Company, against Edward Kiam, an uncle.

In his complaint, filed in the County Clerk's office, Haas alleges that, in March, 1916, Kiam came to him with the story that another uncle of the plaintiff, in Galveston, Texas, had become involved in some original offense and was confronted with the immediate prospect of imprisonment unless the sum of \$20,000 could be raised to be sent on to him. Haas, who had just inherited a considerable sum from a deceased relative, was appealed to by Kiam, he says, to furnish the \$20,000 needed to save his uncle in Galveston from jail and, accordingly, parted with the money for that purpose.

He now claims that he later discovered that the story of the uncle in Texas being a criminal was a hoax and that, when he taxed Kiam with it, the latter admitted the deception and subsequently repaid \$6,125.

Haas is now suing for the balance or \$13,875. He is represented by Henry J. and Frederick E. Goldsmith of 160 West Forty-fifth street.

**H. M. THOMAS CHANGES**

OMAHA, Neb., June 12.—H. M. Thomas, managing director of the Rialto Theatre, here, has resigned to take over the management of a string of theatres controlled by the Famous Players-Canadian, Ltd. He leaves the Rialto August 1.

Charles G. Branham, lately manager of the Auditorium, Minneapolis, for the United Artists, will succeed Thomas at the Rialto.

**STARTING "THE GREAT LOVER"**

CULVER CITY, Cal., June 10.—Preparations are being made to screen "The Great Lover," Leo Ditrichstein's stage drama. John Sainpolis and Rose Dion have signed to appear in it.

**BURLESQUE NEWS**

(Continued from Page 14 and on 27)

**BIT SHOW AT KAHN'S BEING WELL PUT ON PLEASES PATRONS**

The programme at Kahn's Union Square last week did not state who put the show on. But it was a good entertainment and the comedians furnished plenty of comedy. The first part was called "For Your Amusement" and the burlesque "Odds and Ends." It was another bit show, but highly entertaining.

The numbers were nicely staged and well worked up, the girls in the chorus doing splendidly. There have been several new girls added to the cast and they are good looking. On the whole, Kahn has a fine looking lot of girls, some being blondes, while others are brunettes and some red headed. Their costumes looked very nice.

The "insult" bit got over well, as given by Steppe, Hamp, Forth and the Misses Warren, Bell, Mallette and Pointer.

The "drinking" bit went all right as given by Hamp, Forth and Miss Warren.

The "Book of Love" bit pleased as done by Steppe, Hamp, Walsh and Miss Bell.

Hamp, Steppe, Walsh and Miss Warren put the "butterfly" bit over for laughs.

The "stolen watch" bit was funny as Steppe, Hamp, Walsh, Forth and the Misses Warren and Shirley did it.

The "baby" bit was well worked up by Hamp, Steppe and Miss Bell.

Zita, in her posing specialty, closed the first part with a very pretty act.

The principals in the show were Harry Steppe, I. B. Hamp, George Walsh, Allen Forth, Kitty Warren, Norma Bell, Shirley Mallette and Florence Pointer.

There was a good sized house on hand last Wednesday afternoon and the show went over with lots of speed. SID.

**SET FOR BEDINI SHOW**

Henry and Lizell have signed with Jean Bedini for one of his shows on the Columbia Circuit next season. They are working at the Strand Roof now.

**GOES INSTEAD OF MARVIN**

Phil Walsh will go with Joe Wilton's Hurly Burly Show, instead of Frank Marvin.

# B.F. KAHN'S

## UNION SQUARE THEATRE

### THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

**WANTED—GOOD CHORUS GIRLS**  
ALSO GIRLS WHO CAN PLAY BRASS INSTRUMENTS  
SALARY AS GOOD AS ANYBODY WILL PAY  
CALL ROOM 404, COLUMBIA THEATRE BLDG.  
**BILLY VAIL**

**BILLIE KIMES**

"JOY RIDERS," 1920-21

MANAGEMENT ROEHM AND RICHARDS

**RUTH ROSEMOND**

INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21

**STELLA WARD**

FOLLY TOWN

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**SEDAL BENNETT**

JEWISH VAMP

SIGNED WITH JAS. E. COOPER FOR NEXT SEASON

WOP-COMIC  
SOUBRETTE  
EVER KETCH US

**CARNEY & CARR**

DANCIN' FOOLS  
WITH  
HARRY HASTINGS  
NEXT SEASON

**LIZZIE B. RAYMOND**

Touring in "WELCOME HOME"

Under Management of DANIEL S. KUSELL

**MYKOFF and VANITY**

"CLASSIC AND CHARACTERISTIC DANCES"

Dir. BARNEY MEYERS

Victoria, New York, June 14-16  
Lincoln Square, New York, June 17-20

**TO ALL MY DEAR FRIENDS**

IT BEING IMPOSSIBLE TO MAKE INDIVIDUAL ACKNOWLEDGMENT TO ALL WHO EXPRESSED THEIR SYMPATHY IN LETTER, WIRE OR FLORAL TRIBUTE ON THE DEATH OF MY BELOVED HUSBAND AND PAL, WILL EACH ONE OF YOU PLEASE ACCEPT MY SINCEREST THANKS AND DEEP APPRECIATION?

**Mrs. CHARLES M. BAKER.**



# The New York Clipper

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# FAIL TO FIND A. J. SMALL DESPITE INCREASE OF REWARD

Wife, Desperate, Now Offers \$50,000 to Person Who Will Find Him Alive and \$15,000 for His Body—Detectives All Baffled

TORONTO, June 13.—Despite the fact that his wife, Theresa Small, has raised the reward for his discovery to \$50,000 or for his dead body to \$15,000, the mystery surrounding the disappearance of Ambrose J. Small, the theatrical manager, remains as deep as ever. The police consider the case one of the strangest that has ever been brought to their attention.

Small dropped out of sight December 2 after he had deposited \$1,000,000 in a Toronto bank. Since then not a trace of him has been found. He was a familiar figure in Canadian towns. His circle of acquaintances was large. Yet from the moment that he stepped out of the bank there is nobody who remembers having seen him.

John Doughty, Small's private secretary, has also been missing since December 29. The circumstances surrounding Doughty's disappearance are as peculiar as those in connection with Small. The police are bending every effort to locate Doughty, as they believe he may be able to clear up the Small mystery if he so willed.

Small was the owner of the Grand Opera House in Toronto and part or sole owner of many smaller playhouses throughout Ontario. At the time of his disappearance he had just succeeded in closing a deal whereby these theatres became the property of the Trans-Canada Theatres, Ltd., of Montreal.

The \$1,000,000 which he deposited on December 2 was part of the \$1,800,000 which he was to receive for his theatrical interests when the deal was completed. The sum total of the cash amounts now deposited in Canadian banks in his name now totals well over \$2,000,000. His bond holdings, especially those relating to the loans floated by the Dominion during the war, bring his wealth up to about \$3,000,000.

Mrs. Small was one of the last persons to see and talk with Small. On December 2 she met him by appointment and together they walked to St. Mary's Home for Infants. Some time later they strolled out of the institution together and before he left her Mrs. Small said he arranged to be home for dinner. But she never saw or heard of him after they parted on the corner.

At first his absence caused no comment or apprehension. Those who knew him were used to his disappearance for days or even weeks at a time. He was always a "man of mystery" to his friends and given to unexpected journeys for pleasure and for business. It was not until three or four weeks had passed—and John Doughty had also dropped out of sight—that real apprehension was experienced for his safety and a general search was begun.

In the meantime business interests made it imperative that Small's affairs be administered without delay. An appeal was made to the government at Ontario and a special act was passed whereby his estate and business could be settled up immediately. Search was begun for bonds valued at \$100,000 which have been missing since December 2.

A safety deposit vault in which the bonds might have been placed was forced open on the orders of the Court. The bonds were not there. Several persons testify to having seen Small with large numbers of these bonds.

The courts will administer his estate for the benefit of his heirs. This means applications at varying intervals, with much legal machinery involved and most of the costs chargeable against the estate.

It was stated in the legislature that the Small case was the one immediately in mind in relation to the new act. Under the act Mrs. Small and the Capital Trust

Company of Ottawa applied for and received an order authorizing their joint administration of the estate. A will was produced dated some years ago in which Small left his possessions to his wife and named her executrix.

Since this order of the court the formality of another order, directing the banks which have deposits of Small's money to hand it over to the estate, has been entered upon. This is a technicality for the protection of the banks in the event of Small's reappearance. With practical control of the estate in sight, Mrs. Small has increased the reward for the finding of her husband to the \$50,000 and \$15,000 figures. In the first few weeks of his disappearance the reward offered was only \$500. In January it was increased to \$5,000.

Doughty, who was a staunch Presbyterian and a man whose personal qualities made him popular among his associates, was comfortably well off. A Torontonian, he had lately been much in Montreal looking after Mr. Small's business interests. He was in Toronto some time after Small's disappearance and stayed a while. Then he went back to Montreal, where he boarded in a private house for about one week, returning to Toronto a few days before December 29.

On the evening of that day he told his sisters with whom he had been staying that he was going to see Mrs. Small about some business. He went out and that, his sisters say, is the last they have seen of him. His sisters are the custodians of his two children by his first wife, who died some time ago. He had separated from his second wife a year or more ago.

The generally accepted theory in the earlier stages of the mystery that it was an advertising stunt has been abandoned in view of the fact that Small has never shown a desire for that kind of notoriety. He has preferred to keep his financial operations secret, and comparatively few realized that he was so well off as the recent proceedings have revealed.

## "CAVE GIRL" OPENS 21ST

WASHINGTON, June 14.—"The Cave Girl," a new play by George Middleton and Guy Bolton, will open here June 21, under the direction of Comstock and Gest.

The piece is written around a primitive type of girl who has spent her entire life in the Maine woods, and is cast with the following players: Grace Valentine, Robert McWade, Leslie Palmer, Saxon Kling, Arthur Barry, Franklyn Hanna, Louis Spaulding, Brandon Peters.

## VAUDE PERFORMER MARRIES

Milton John Wood, a member of the dancing team of Lorenze and Wood, was married early this week to Flora E. Ehrlich, a non-professional, who served during the war as a member of the Motor Transport Corps. The bride is 21 and lived at 229 West Thirty-eighth Street. Wood gave his age as 41. Billy Barlow, the performer, was the best man. Wood is booked over the Pantages Circuit as far as the Coast, and his wife will accompany him on his vaudeville tour.

## ROSS RETURNS TO WITMARKS

Eddie Ross, recently with the Jack Mills music house has returned to the professional department of M. Witmark & Sons, a place which he held for a number of years.

## SELZNICK BUYS ANOTHER

Selznick Pictures has secured the screen rights to "The Daughter Pays," by Ballie Reynolds, and will produce it as a special feature with Elaine Hammerstein in the leading role.

## MILLER AND SAMMIS BANKRUPT

Ambrose M. Miller and George W. Sammis (Miller and Sammis), who conducted their theatrical business at 206 West Forty-sixth Street, last week filed voluntary petitions in bankruptcy on behalf of themselves, individually and as co-partners. Three separate sets of schedules were filed in the United States District Court.

The schedules in behalf of the firm, show liabilities amounting to \$7431. Those of Miller show liabilities of \$11,236.79. Those of Sammis show liabilities of \$7786.18. In each case, the assets are given as none, except that Miller claims exemption for \$200 worth of clothes that he owns, whereas Sammis claims that he only owns \$100 worth of clothes.

The principal creditors enumerated in each of the schedules filed and the amount owing to each are as follows: Charles T. Dazey, Algonquin Hotel, for royalty and money loaned, \$3009.40; Harold Rossiter, Chicago, for music, \$75; M. C. Filkins, care of Gatz, State Lake Building, Chicago, \$1346.70. There are a total of 17 creditors to whom they owe money.

Miller sets forth that he is personally indebted to Sammis in the sum of \$3805.75, for money advanced. Sammis sets forth that he is personally indebted to L. L. Vosburgh, 252 West Fifty-second Street in the sum of \$335 for salary and expenses advanced.

## EQUITY UPHOLDS MANAGER

Al Jones, manager of the "Greenwich Village Follies" show, was, last week, awarded an arbitration decision against Jane Carroll, who recently quit the company in violation of her contract. Miss Carroll contended that her contract with Jones was for the run of the season (September 1, to June 10.) However, it was proved conclusively by the latter that her contract was for the run of the play.

To make the whole affair more complicated, Miss Carroll recently signed with Flo Ziegfeld for his new "Follies" show. In view of this, and, inasmuch as the Ziegfeld show is to open this week, the arbitrators decided that Ziegfeld was entitled to her services for two weeks, at the end of which time he must get someone else for her place.

Miss Carroll must then return to the "Greenwich Village Follies" company and remain with it until the show closes.

## BURLESQUE NEWS

(Continued from Pages 14 and 25)

## PEARSON GETS CLARK FRANCHISE

Arthur Pearson, last Thursday, made arrangements with Mrs. Peter S. Clark, widow of the late Peter S. Clark, to take over the franchise of the "Oh Girl" Company. He will produce the show and pay her a royalty each week. The name of the show will be "Hits and Bits." William S. Clark will continue as manager of the show and Julius Michaels will go ahead.

## MORTAN GOING INTO REVUE

Nat Mortan will open with Jean Bedini's Revue at the Shelbourne Hotel, Brighton Beach, as soon as "Peek-A-Boo" closes at Hurtig and Seamons.

## SIGN WITH "POWDER PUFFS"

Martha Pryor and Ben Bard have been signed by Herk and Pearson for their "Powder Puff Revue," on the Columbia circuit, next season.

## MACKWOOD IS SIGNED

Peck and Jennings signed Micky Mackwood last week for their "Jazz Babies" next season. Don Clark will again put on the show.

## GETS NEW PRIMA DONNA

George Gallagher last week signed Mary Lee, a prima donna new to burlesque, for one of the shows next season.

## MORGAN IN PEARSON SHOW

Gene "Rags" Morgan will be with one of Arthur Pearson's shows on the Columbia Circuit next season.

## MAYFLOWER TO DO SPECIALS

Mayflower Pictures, according to a statement issued last week, will, during the calendar year, release nineteen specials, none of which, however, are to feature the director's name. Among the films to be released are three by George Loane Tucker, three by Allan Dwan, two by R. A. Walsh, one by Charles Miller, one by Sydney Franklin and two by Emile Chataurd.

## PUBLICITY DIRECTOR WEDS

SAN FRANCISCO, June 14.—Edgar Nichols Ayer, director of publicity of the California, Imperial, Portola chain of theatres was married last week to Helen Claire Hock, at the First Congregational Church by the Rev. Dr. Gordon in the presence of a few friends and relatives. They immediately left for Southern California to spend their honeymoon.

## GORDONS LOSE COURT ACTION

NEW BEDFORD, Mass., June 12.—Max Schoolman, of the Gordon interests, sought to restrain the Empire Theatre Corporation from proceeding with its proposed theatre. But the petition was denied, though it was agreed that the application restraining the stockholders from selling or transferring their shares should hold good until the case can be heard.

## "APPLE BLOSSOMS" IN TROUBLE

LONDON, Eng., June 12.—The London production of "Apple Blossoms," the American play, may meet with opposition here, owing to the fact that Victor Jacobi and Fritz Kreisler have been identified with foreign works. Kreisler is an Austrian. Several of the theatrical papers have already begun to murmur about it.

## THEATRICAL ARCHITECT DIES

LONDON, Eng., June 12.—Frank Metcham, theatrical architect, died ten days ago at Westcliff-on-sea from blood poisoning, at the age of sixty-eight. He planned many London houses.

## WILL WELCOME PLUNKETT

Joe Plunkett will be given a "welcome back" dinner at Keen's Chop House, on Friday. Some fifty of his friends have been invited.

## MAE CLARK SUDDENLY ILL

BALTIMORE, Md., June 9.—Mae Clark was taken suddenly ill here, this week, and removed to her home. She and Elwood Benton were booked at the Folly.

Miss Clark has been ordered by her doctor to take a complete rest for six months, thus compelling her to cancel her contract with Strouse and Franklin next season. Benton will work "single."

## COLE TO BE FEATURED

Eddie Cole will be featured with the "Broadway Belles" next season. He has been with the show the past few seasons, working opposite Joe Marks, who goes on the Columbia Circuit next season with the "Rose Sydel London Belles."

## GOES INTO HOTEL SHOW

ATLANTIC CITY, June 12.—Valeo, the solo dancer, opened at the Blackstone Hotel this week. She just closed an engagement at the Hotel Walton. She formerly appeared with the Chicago Opera Company.

## PRIMA DONNA IN HOSPITAL

CHICAGO, Ill., June 12.—Evelyn Simmons, former prima donna of the "Powder Puff Revue," in New York, was operated on in the Hahnemann Hospital to-day for appendicitis.

## BOOKED WITH WALDRON

Glenn and Richards has been booked with Charles Waldron's Bostonians for next season by Pauline Cooke.



## LEW & PAUL MURDOCK

### IN ECCENTRIC STEPS

Dir. ROSALIE STEWART

## GYPSY MEREDITH & BRO.

STILL RUNNING.

Dir. MORRIS &amp; FEIL

## MONOHAN & CO.

Roller Skating Novelties

All Tricks Original and Protected  
Direction—AARON KESSLER

## HARPER & BLANKS

### IN PEP, GINGER & JAZ

DIRECTION HORWITZ &amp; KRAUS.

## CLARENCE WILBUR

in "TATTERED ARISTOCRACY"

Management ABE I. FEINBERG

## DANCING SOLLIE

Direction Flynn &amp; Kenny

Playing U. S. O. Time

## JEAN LEIGHTON'S REVUE

## GREENLEE & DRAYTON

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

## MARGARET DOHERTY & Co.

PAST AND PRESENT

Direction—FLOYD STOKER

## AL MARKS and BESSE ROSA

COMEDY ODDITIES

DIRECTION—TOM ROONEY

## McCORMICK & WALLACE

AT THE SEASIDE

Direction HARRY WEBER

## WILLIE SMITH JEST-ER SINGER

HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

## MAY KILDUFF and ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE  
Direction FRANK DONNELLY

## WEBER, TAYLOR & JOSLYN

THREE ACES OF SONG

### ISSUES LIST OF RELEASES

A list of Associated First National features for the season of 1920-1921, beginning August 30, and extending to May 2, 1921, was issued last week. Forty-one features are included in the sixty promised for next season, thirty-eight of which will be provided by stars, producers and directors already under contract to the First National, while the remaining three are the first of twelve specials announced. These are "The Woman" for release October 4 and two more, not named, for release December 27, and February 14.

Beginning August 30, the schedule opens with "45 Minutes from Broadway," on which Charles Ray is working.

Production has started on "Good References," a Constance Talmadge production directed by William Neill. Release date August 30.

September 6 will mark release of "The Scoffer," an Allan Dwan production.

"Harriet and the Piper," with Anita Stewart, will be released September 13.

Norma Talmadge in "Smilin' Through" will be released September 20.

Whitman Bennett announces that Lionel Barrymore in "The Master Mind" will be released September 20.

Sydney Franklin is now working on "Athalie."

"The Woman," a special production which will be exploited very much like "Auction of Souls," will be released October 4.

"Peaceful Valley," Charles Ray's second, will be ready October 11.

The initial R. A. Walsh production will be ready October 18.

First National will issue "Nomads of the North," by J. O. Curwood, October 25.

"Old Dad," with Mildred Harris Chaplin, will be released October 5.

November 1st will mark the release of Katherine MacDonald in "Curtain."

Mr. and Mrs. Carter deHaven will appear on November 8 in "Twin Beds."

"The Honorable Peter Sterling" is the tentative title of a Lionel Barrymore film for release November 22.

"The Girl of Gold" will be the Norma Talmadge release for November 29.

"Penrod," a Marshall Neilan production, is slated for November 29. Wesley Barry will be featured.

On December 6, "The Woman in His House," starring Mildred Harris Chaplin, will be released.

R. A. Walsh's second production will be released December 13.

"The Human Chess-Board," a Constance Talmadge production, will be released December 13.

Charles Ray will have completed by December 20 a story by Rob Wagner.

The release for December 27 has been reserved for a special which will be announced later.

A feature by James Oliver Curwood will follow early in January.

Allan Dwan's production of "Faith in Humanity" will be released January 17.

"Sowing the Wind," starring Anita Stewart, will be released January 24.

This will be followed a week later with the release of "Jim, the Penman," with Lionel Barrymore.

A release with Norma Talmadge in a production that will probably require her presence in Europe, is slated for February 7.

Marshall Neilan will have a release for February 7.

Katherine MacDonald in "The Notorious Miss Lisle" is set for February 14.

February 21 will mark the release of a special to be announced later, while February 28 is the date for "Ramsey Millholland," with Charles Ray.

"Wedding Bells," with Constance Talmadge, will be released February 28.

A Mildred Harris Chaplin release on March 7, R. A. Walsh production on March 14, and a Katherine MacDonald feature for March 28, lead up to the release of "The Devil's Garden," with Lionel Barrymore, to be released April 11.

One from Norma Talmadge and one from Charles Ray for release on April 18, one from Marshall Neilan on April 26, and Constance Talmadge in "Mama's Affair," to be released May 2, carry the Associated First National schedule almost a year in advance.

### ASHER'S OPENING IN DAYTON

DAYTON, June 14.—Asher's new Auditorium Theatre, here, will open on Wednesday of this week, offering a combination music and motion picture policy under the direction of Sam L. Rothapfel. The house seats 1,200 and has just been added to the Goldwyn management, through an arrangement recently reached by Elmer Raub, of this city, the Asher Brothers of Chicago and Samuel Goldwyn.

Rothapfel, in company with John Wenger, art director; Thomas Walker, film director; and William Axt, one of the musical directors from the Capitol, New York, arrived here today. They will duplicate, in so far as possible, the Rothapfel type program with which the Capitol opened last week. The feature picture will be "Jess Call Me Jim," with Will Rogers in the star role. A large concert orchestra and a group of soloists, recruited largely from local talent, will be a permanent fixture.

In view of the fact that Rothapfel opened a new theatre in Milwaukee for the Goldwyns just prior to taking the Capitol program in hand, the Dayton premiere will mark his third opening in as many weeks. He will return to New York with his technical staff immediately after the opening performance to supervise the preparation of the Capitol bill for the ensuing week.

### KENDALL IN NEW FILM CORP.

Messmore Kendall, president of the More-dall Realty Corporation, and Robert W. Chambers, have formed an organization for the purpose of exploiting motion pictures based upon the published works of the latter.

Isaac Wolper, who, some time ago, was president of the Mayflower, but who is now associated with Kendall in the Gardner Sullivan Company, announced, last fall, that he had secured exclusive rights to forty-four stories written by Chambers.

The Chambers-Kendall combination will have a studio in the East and the services of John W. Noble as director.

### MARY PICKFORD MAY MOVE

RENO, Nev., June 12.—As a means to offset the marriage annulment proceedings instituted by the State of Nevada, Mary Pickford is said to be preparing to make her residence here. This is the simplest way for the star to avoid having her decree set aside.

The report is given credence because of the fact that Attorney P. A. McCarran, who represented Miss Pickford in the divorce proceedings at Minden, has purchased a large estate here. That the property has been purchased for Miss Pickford and Fairbanks, is the report.

### LEONG NAMES FIRST FILM

LOS ANGELES, June 12.—The first picture to be made here by the recently organized James B. Leong Productions, Inc., is to be called "The Porcelain Bell of Japan."

Leong is the former technical expert of "Broken Blossoms," "The Red Lantern" and other oriental stories adapted for the screen and will specialize in stories dealing with similar themes.

### SELZNICK LEASES STUDIO

The Selznick Pictures Corporation has taken a long term lease on the Paragon Studio, at Fort Lee. The acquisition is the sequel to Selznick's recent announcement that, hereafter, all productions of the Lewis J. Selznick enterprises will be made in the East. The studio will be in readiness for the West Coast staff about July 1.

### DIRECTOR BUYS HOME

LOS ANGELES, Cal., June 12.—Mr. and Mrs. Harry Beaumont (Hazel Daley) have purchased a site for a new home here at Lexington Avenue and Beverly Drive, Beverly Hills. Beaumont is a director for Goldwyn.

### SELECT FIRST ENGLISH FILM

LONDON, June 12.—"The Great Day," by George R. Sims and Louis N. Parker, has been selected as the first play to be filmed by the Famous Players at the new English studio at Islington.



## FAMOUS STARTS NEW FILMS

LOS ANGELES, June 14.—Work will start at the Lasky studio this week on several productions.

George Melford will begin his next special, adapted from Opie Read's "The Jucklins." Monte Blue, Mabel Julienne Scott and Charles Ogle will have the leading roles. Frank Condon, magazine writer, is the scenarist.

Wallace Reid's vacation will come to an end with the filming of the first scenes of "The Charm School." Tom Geraghty wrote the scenario from Alice Duer Miller's story, and James Cruze will direct.

Ethel Clayton has just started on the last picture she will make before going to Europe to work at the London studios. Tom Forman is directing her in her present film, an adaptation by Mary O'Connor from Cynthia Stockley's short story, "Rosanne Ozanne."

William de Mille is about ready to start on "His Friend and His Wife," by Cosmo Hamilton. Following this he will produce "Footlights," scenarioized by Olga Printzlau from Rita Weiman's story.

Bryant Washburn will commence "Wanted: A Blemish," in a short time, under the direction of Maj. Maurice Campbell. The scenario is by Douglas Bronston.

Cecil B. de Mille is not expected to begin his next production before July 1. He has not yet selected his story definitely, nor has he made any announcement as to the cast, though it is understood that several new people will appear.

## TO SHOW BRITISH FILMS HERE

ALBANY, June 11.—With the granting of a charter here to-day for the Hepworth Picture Plays, Inc., it became known that Paul Kimberly, one of the incorporators and general manager of the Hepworth Pictures, of London, has formed an alliance with Reginald Warde, to show in this country a series of the British company's pictures, which Kimberly recently brought over.

It was further learned that, if the new company launches its contemplated venture here, it may be necessary for it to build its own string of theatres, in that the American exchanges and exhibitors are known to be indifferent toward the productions of British concerns.

The new corporation has been formed with a working capital of \$5,000. The papers provide for 1,600 shares of common stock, no par value. The incorporators are Paul Kimberly, T. P. McMahon and B. O. Elliott.

## MADGE KENNEDY TO PRODUCE

Upon the termination of her contract with Goldwyn in September, Madge Kennedy will form her own producing unit, to be known as the Madge Kennedy Pictures Corp., it became known last week.

However, according to Gabriel, Hess, Goldwyn representative, the latter organization holds the right to exercise an option on Miss Kennedy, if it so desires, according to the terms of their agreement with her.

## FOX RELEASING FIVE

Five new feature pictures will be released by the Fox Film Company this week. They are "The Joyous Trouble Makers," with William Farnum; "Three Gold Coins," with Tom Mix; "The White Lies," with Gladys Brockwell; "Twins of Suffering Creek," with William Russell, and "A World of Folly," with Vivian Rich.

## SUES FOR FALSE ARREST

Edward Latell has brought suit in the Supreme Court against the Fox Film Corporation for \$25,000. Latell alleges the Fox people had him arrested in 1916 on a charge of receiving stolen property. He was held in \$1,000 bail, but the indictment against him was quashed on application of the District Attorney.

## STORM LEAVES RAY

LOS ANGELES, June 12.—Jerome Storm, who directed fourteen consecutive pictures for Charles Ray, has severed his connections with the star. His plans for the future are indefinite.

## WANT TO BUY COLLECTIVELY

LOS ANGELES, June 12.—A new company to be known as the Cinema Mercantile Company has been formed with a capitalization of \$500,000 for the purpose of buying collectively materials and supplies used for production purposes.

Plans have been entered into for the purchase or erection of a large central warehouse, where materials and supplies may be stored, and the building of a large factory for the manufacture of furniture and various other accessories not readily obtainable in the open market.

According to the articles of incorporation, the company intends to "purchase, own, improve, lease, sell and deal in real property, and to buy, sell, own and deal in real property of all kinds."

The incorporators and directors in the company are: Abraham Lehr, Goldwyn; Joseph W. Engel, Metro; C. H. Christie, Christie Film Co.; Robert Brunton, Brunton Studios; Wm. S. Smith, Vitagraph; Sol M. Wurtzel, Fox Film; Frank A. Garbutt, Famous Players; R. R. Nehls, American Films; R. R. Hough, Robertson-Cole Studios, Inc.; Mack Sennett; Carl Laemmle, Universal; Thos. H. Ince; Hal E. Roach, Rolin Film; Louis B. Mayer and W. J. Reynolds, secretary of the Motion Picture Producers' Association.

Decision to organize in order to be able to buy at wholesale prices direct from mills and manufacturers was reached at a recent meeting of the 36 members.

In addition to having spent in the past \$20,000,000 a year among the retail merchants of Los Angeles, at retail prices, the producers claim that their rentals of props and furniture have cost them collectively another \$500,000 a year, and that the costume rental bill has been about \$250,000 annually. All of the needs will, in the future, be supplied by the co-operative scheme just launched.

## SELZNICK IN NEW JERSEY

TRENTON, N. J., June 11.—The Selznick Company, Inc., motion picture promoters, which is chartered in Delaware and has its principal office at 7 West Tenth Street, Wilmington, filed a certificate in the office of the Secretary of State yesterday to operate in New Jersey from 15 Exchange Place, Jersey City, with the Corporation Trust Company as agent in holding the stock of subsidiary companies and financing them.

The concern has a capitalization of 600,000 shares of no par value, while 301,000 shares have been issued. The incorporators of the company are T. L. Croteau with four shares, M. A. Bruce 3, and S. E. Dill 3. The officers are Lewis J. Selznick, president; Samuel E. Morris, vice-president; F. A. Selznick, treasurer; David Selznick, secretary, and C. C. Pettijohn, assistant secretary.

## GILLESPIE BROTHERS SUED

As a result of the controversy between Max Gluckmann and the Gillespie Brothers Company, over the sale by the latter of "At the Mercy of Men," "Getting Mary Married," "Jacques of the Silver North," and "The Isle of Conquest," in Chili and Argentina, when Gluckmann alleges he had the sole rights to these pictures for those countries, two suits have been brought by the latter against the Gillespie Company. One suit is for \$3,160 for prints delivered at Valparaiso and Buenos Aires and the other for \$20,300 damages.

## STOERMER LOSES TITLE SUIT

Darcy and Wolford were last week granted judgment in their suit against William Stoermer. The case resulted from Stoermer using the title, "Tidal Wave" for a film play, the plaintiff contending that it was used first by them for a speaking play. The court decided that the plaintiff had established a prior right to the name and that Stoermer could not use it. Stoermer must pay the costs of the suit and an extra allowance to the plaintiff of \$250, making a total of \$375.

## JOHNSON AWAY ON TRIP

Ligon Johnson, counsel for the United Managers' Protective Association, left last week for a trip to Salt Lake City.

HARRY **BENDER & BLUM** AL  
"MASTER ATHLETES"  
Direction—HORWITZ & KRAUS

FRANK **THE HAGANS** KITTY  
NOVELTY DANCING

**Billy Thomas & Frederick Girls**  
NOVELTY SINGING AND DANCING  
WITH BEAUTIFUL WARDROBE Direction—JOE MICHAELS

**UNQARO ROMANY ?**  
IN A COMEDY MUSICAL SURPRISE  
IN VAUDEVILLE

**ELIZABETH NELSON & BARRY BOYS**  
Presenting a Medley of Variety Bits  
Direction AARON KESSLER

**ROBERT GILES**  
Now Playing Loew's Times Direction HORWITZ & KRAUS

HELEN **GOULD & GOLD** CHAS.  
IN VAUDEVILLE ALWAYS WORKING

**CHISHOLM & BREEN**  
HER CAVE MAN By JOS. L. BROWNING  
Direction—IRVING COOPER

**BILLY HAL WILSON**  
in SONGS AT THE PIANO  
Music by FRED RATH Lyrics by AL. DUBIN

THE ACT DIFFERENT  
MAPELA **Hering's Hawaiians** BILLY  
IN THE "ISLE OF PARADISE" MANAGEMENT  
IKE WEBBER

**THE BRADNAS**  
IN A QUAIN SPECIALTY Direction—LOUIS SPIELMANN  
"FRANCIS & FOX"  
IN A VAUDEVILLE ODDITY Booked Solid  
Direction—LEW CANTOR

**READ THE CLIPPER LETTER LIST**



## THEATRICAL SPORTS

## N. V. A.'S HAVE WINNING STREAK

The N. V. A. Ball Team played but three games last week; an order having been issued to turn in all uniforms and equipment for inventory, following which the necessary new bats, balls, uniforms and shoes will be purchased.

The scores and line ups of the different games which they won were as follows:—

At Central Park, on Wednesday, the team defeated the Tennessee Ten by a score of 6 to 2.

The score:

N. V. A.					Tennessee Ten.				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
Harvey, l.f.	3	0	1	0	Ware, 3b.	3	0	0	0
Stanton, r.f.	1	1	1	0	Jornes, s.s.	3	0	0	0
Armstrong, 3b.	2	2	2	1	Morris, c.f.	2	0	0	0
Wakefield, s.s.	1	0	0	0	Thompson, c.	2	2	2	2
Packard, 1b.	2	1	1	0	Gumme, l.f.	2	0	0	0
Van, c.	2	1	1	0	Eddy, p.	2	0	0	0
Schenk, 1b.	2	0	1	0	Harris, 1b.	2	0	0	0
Taylor, 2b.	2	1	1	0	Johnson, 2b.	2	0	0	0
Herndon, r.f.	1	0	0	1	Wonfield, r.f.	2	0	1	0
Gobrecht, p.	2	0	0	0					
Totals	18	6	8	2	Totals	20	2	3	2

## Score by Innings.

Tennessee Ten.					N. V. A.				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
0	1	0	1	0-2	2	1	2	1	x-6

Home run, Armstrong. Two-base hit, Armstrong, Thompson. Struck out by Gobrecht 8, by Eddy 1. Sacrifice hits, Wakefield, Herndon. Wild pitches, Gobrecht 1, Eddy 1. Stolen bases, N. V. A. 2. Umpires, J. O'Brien and Chester. Attendance, 400. Scorekeeper, Al. Grossman.

In another, on Thursday, they shut out the Paramount Shirt Company team at the Queensboro Ball Grounds, Fifty-ninth Street and Avenue A. Joe Brown held the Paramours to two hits.

The score:

N. V. A.					Paramount Shirt Co.				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
Stanton, c.f.	3	2	3	0	Mack, s.s.	3	0	1	0
J. Brown, p.	3	1	1	0	Schaffer, l.f.	3	0	0	0
Armstrong, 3b.	3	1	1	0	Burns, 1b.	3	0	0	1
Wakefield, s.s.	1	1	0	0	Dapp, 2b.	3	0	0	1
P. Mack, 2b.	3	1	0	0	Lack, c.	2	0	0	0
Loomis, r.f.	3	0	2	0	A. Brown, p.	1	0	1	0
Gobrecht, l.f.	3	0	0	0	Gerro, 3b.	2	0	0	1
Herndon, 1b.	1	0	0	0	Schwab, c.f.	2	0	0	0
Schenk, 1b.	2	0	1	0	Lang, r.f.	2	0	0	0
Van, c.	1	0	0	0					
Herman, c.	1	0	0	0	Totals	21	0	2	3

## Score by Innings.

Paramount Shirt Co.					N. V. A.				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
0	0	0	0	0-0	3	0	0	1	x-6

Home run, Stanton. Two-base hit, Stanton. Sacrifice hits, Wakefield 2, A. Brown. Stolen bases, N. V. A. 1. Bases on balls, off J. Brown 1 (Lack). Struck out, by Joe Brown 7, by A. Brown 2. Left on bases, N. V. A. 3, P. S. C. 1. Umpire, J. McHugh. Attendance, 200. Scorekeeper, Al. Grossman.

In the third one, played in Central Park on Wednesday, they defeated the N. V. A. Juniors by a score of 11 to 4.

The score:

N. V. A.					Juniors				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
Taylor, c.f., 2b.	4	1	1	1	Buttenuth, r.f.	3	0	0	0
Stanton, p., 1b.	4	2	1	1	Chester, 3b., c.f.	1	0	0	1
Armstrong, 3b.	3	4	2	1	Vallin, c.f.	1	0	0	0

Wakefield, s.s.					N. V. A. Juniors.				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
3	2	2	1	1	Buttenuth, r.f.	3	0	0	0
2	1	1	1	1	Chester, 3b., c.f.	1	0	0	1
1	1	2	0	0	Vallin, c.f.	1	0	0	0
1	0	0	0	0	Plott, c.f.	1	0	0	0
2	0	1	0	0	Harvey, c.	2	1	2	1
3	0	0	0	0	B. O'Brien, s.s.	3	1	0	1
3	0	2	0	0	Meroff, 1b., c.f.	3	0	1	1
					Herndon, 1b., 3b.	3	1	0	1
					Lyons, l.f.	2	0	0	0
					J. O'Brien, p.	2	0	1	0
					Gus Van, p.	0	0	0	0
					Kelly, 2b.	3	1	0	0
Totals	28	11	12	5	Totals	24	4	4	5

## Score by Innings.

N. V. A. Juniors.					Juniors				
A.	B.	R.	H.	E.	A.	B.	R.	H.	E.
0	0	1	2	0	1-4	0	0	1	2
4	2	0	4	1	x-11	4	2	0	4

Home run, Armstrong. Two-base hit, J. O'Brien. Struck out, by Stanton 2, by Schenk 4, by O'Brien 3. Bases on balls, by J. O'Brien 3, by Van 1. Double play, Herndon to J. O'Brien to Kelly. Number of innings pitched, by Stanton 2, by Schenk 3, by Gus Van 1, by J. O'Brien 1, by Gus Van 1. Stolen bases, N. V. A. 6, N. V. A. Juniors 1. Umpires, Plott and Straus. Attendance, 500. Scorekeeper, Al. Grossman.

## BALL TEAMS DISCONTINUED

The Winter Garden baseball team and the Pioneer Film Company's team will probably not play any more games this season. The Winter Garden team has moved to Chicago with the show and Al Comperte, who organized and captained the Pioneer team, is no longer with that company.

## SCHENK MANAGING N. V. A.'S

At a special meeting held last week, Joe Schenk was elected temporary playing manager of the N. V. A. ball team in place of Ernie Stanton, while the latter is away on the Orpheum tour.

## JONES WINS AT GOLF

CHICAGO, Ill., June 14.—The annual Eastern-Western Golf Championship, held at the Philmont Country Club, Philadelphia June 2, was won by Aaron J. Jones and Judge Joseph Sabboth, of Chicago.

## METRO DEFINES LOEW POLICY

Metro, last week, issued a statement defining its policy, in which a speech delivered by Marcus Loew at the recent Metro convention was published, as showing his ideas for Metro in which he owns a controlling interest. Much talk regarding Loew's name on Metro pictures has been going around, and his speech tends to clarify matters. It is as follows, in part:

"I am an exhibitor first, last and all the time, and because I have become interested in a big producing organization does not mean that I have changed my attitude. When I made the purchase of Metro stock, I had no intention of opposing other independent exhibitors. I have no such intention now. I want to help rather than fight other exhibitors."

"My watchword is co-operation. There's more to be gained by working together every time than in fighting. A motion picture war would be disastrous to the industry. I want exhibitors to co-operate and want to co-operate with them."

"This is my answer to rumors that have been spread—you probably have heard them—by people who want to embarrass me."

"Let me tell you that I am taking absolutely no hand in the producing end of Metro Pictures Corp., I have always been absolutely satisfied with Metro productions and I'm more than satisfied with them now. I take no credit for those productions. I have nothing to do with them. The producing end of Metro is up to the president of the corporation, Richard A. Rowland. And it's going to continue to be up to him. My end of the business is the exhibiting end, and that's the only end for which I assume responsibility. For the productions I have absolute faith in Mr. Rowland's judgment."

I expect Metro will make about 50 pictures during the coming year, and 50 pictures insure me a constant supply of first-class entertainment. Mr. Rowland estimates \$9,000,000. He expects to spend from \$125,000 up to \$200,000 on each of these new pictures. Then in addition to the producing studios in Hollywood and New York, there's to be the third studio on Long Island, which I figure to cost about \$2,000,000. The three studios have to be operating to make all the pictures Mr. Rowland intends to have produced."

## FEAR BLACK HAND AFTER CARUSO

With the theft of \$500,000 in jewels from the home of Enrico Caruso in Easthampton, L. I., early last week, and the bomb explosion on Sunday at the Havana Opera House, where the tenor was closing his engagement, Caruso's friends and musical associates here have become alarmed over the prospect of a black-hand plot directed against the tenor.

The hinging together of the two events, they argue, has a special significance and point to a renewal of the Camorra threats experienced several years ago by the tenor. At that time he resided at the Hotel Knickerbocker. He then received numerous black hand letters threatening his life and to ruin him at the Metropolitan if he did not forfeit \$25,000. Caruso employed a heavy bodyguard and, at all times, went armed. However, the threats finally ceased, but it is thought that the songster paid over a large sum at the time.

The robbery of the Caruso home in Easthampton, has, so far, completely baffled the detectives employed on the case. Not only has no clue to the thieves been discovered, but, from present reports, there is little likelihood of an arrest. An extra guard is being maintained over the tenor's baby daughter, the mother fearing kidnapers. Whether or not the songster or his wife have received any black hand letters recently, has not been disclosed, except that Mrs. Caruso has told the police of receiving a threatening letter shortly after her birthday, when the tenor gave her a valuable piece of jewelry.

The bomb outrage in the Havana Opera House resulted in six persons being seriously injured and two thousand others being thrown into a panic. Hundreds were bruised and beaten in the rush. The bomb, with an estimated pressure of 20,000 pounds, was placed in the washroom of the gallery. It rocked the house and quantities of scenery crashed to the stage.

Caruso, who was in his dressing room at the time of the explosion, rushed to the stage only to be met by Rudolfo Bracale, manager of the theatre, who rushed the tenor to the street, fearing that another explosion might take place. Caruso was half made up and still in costume for the second act of *Forza del Destino*. Thus attired he was obliged to return to his hotel.

Besanzoni and Escobar were singing when the explosion occurred. The bomb was obviously timed to explode during the big scene when Caruso and all the cast would be assembled on the stage. However, the performance was forty-five minutes late.

The police explanation of the outrage is that persons who have been angry because they have been unable to obtain seats to hear Caruso sought revenge. Several unsigned letters were received by the management of the theatre protesting against the prices, which have ranged from \$35 up for each seat. It is understood that some of these letters made threats against both Caruso and the theatre.

## "TIGER TIGER" FAIRLY LIKED

LONDON, Eng., June 12.—The production at the Strand of "Tiger Tiger" has been received with mixed approbation, the critics liking some phases of the play and disliking others very much. The characters have been Anglified and the play adapted to fit the country, but, basically, it is the same.

Some writers liked the idea set forth, but did not like its execution, while others thought the theme too low. In the cast of the play, produced by Arthur Boucher and J. E. Vendrenne, are Leon Quartermaine, Herbert Ross, Stella Mervyn-Campbell, Florence Wood, Kyrle Bellew, Gilbert Hare, Herbert Bunston, Shelley Calton, Allen Jeaves.

Norman Page produced the play, which all agreed was very effectively put on.



## COLEY &amp; JAXON

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OH BABY CO.  
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## TAKE MANHATTAN OPERA HOUSE

The Manhattan Opera House will, next season, be the home of three different opera companies, all to give a season of grand opera there. These companies are The Chicago Opera Company, the San Carlo Company, and Mrs. Oscar Hammerstein's Company.

The Chicago Opera Company opens its season on October 18, with a two week preliminary tour, followed by a two week rehearsal period in Chicago, the season then opening on November 18 and running until January 22.

The New York season opens on January 24 and runs till March 5, on week longer than previously. The trip to Boston has been discontinued, the company going on a Southern and Coast tour directly after the New York engagement.

According to H. M. Johnson, new head of the company, two novelties will be produced during the season in "The Love of Three Oranges" by Serge Prokofieff, and "Jaquerie" by Gino Martinuzzi, director of art, and conductor of the company. Johnson, outlined the plans for next season and announced the list of people engaged before sailing for Europe. Among the people are Yvonne Gall, Amelita Galli-Curci, Mary Garden, Rosa Raisa, Florence Macbeth, Toto Dal Monte, a lyric soprano, and Irma Viano, dramatic soprano, whose contracts were made by Mr. Campanini; Olga Carrara, Margery Maxwell and Maria Santillan.

The lists of mezzo-sopranos and contraltos includes Mme. Gabriella Besanzoni, who was with the Metropolitan Opera Company last year and who has been heard in Italy, Spain, South America and Mexico; Cyrena Van Gordon, Dorothy Francis, Rose Lutiger-Gannon, Frances Paperte and Carmen Pascova.

The principal tenors who have been re-engaged are Alessandro Bonci, Edward Johnson, Forrest Lament and Tito Schipa. Joseph Hislop, a Scotchman who sings in French, Italian and English, will be a newcomer. For the minor roles Lodovico Oliviero and Jose Mojica have both been re-engaged.

The Chicago company has always boasted an exceptional array of baritones, and the coming season will include Georges Baklanoff, Desire Defrere, Hector Dufranne, Carlo Galeffi, Giacomo Rimini, Titta Ruffo and a newcomer for small roles, Sallustro Civali. The basses who have been re-engaged are Edouard Cotreuil, Constantin Nicolay, Virgilio Lazari and Vittorio Trevisan.

Among the contemplated revivals in Italian are "Orfeo," "Otello," "Don Giovanni," "La Favorita" and "The Jewels of the Madonna," with the remaining Italian performances to be selected from the following: "The Barber of Seville," "La Sonnambula," "Falstaff," "Rigoletto," "La Gioconda," "Cavalleria Rusticana," "Madame Butterfly," "Il Tabarro," "Linda di Chamounix," "Don Pasquale," "Aida," "The Masked Ball," "L'Amore dei Tre Re," "Tosca," "Il Trovatore," "Suor Angelica," "Lucia di Lammermoor," "Norma," "La Traviata," "L'Elisir d'Amore," "I Pagliacci," "La Boheme," Puccini's "Trittico" and "Gianni Schicchi."

It is also planned to revive in French Strauss's "Salome" and "The Tales of Hoffman"—both famous in Manhattan Opera House traditions—and Delibes' "Lakme." The repertoire will include three Wagnerian music dramas to be sung in English—probably "Lohengrin," "Valkyrie" and "Tristan and Isolde."

## STARTING NEW STUDIO

SAN FRANCISCO, June 14.—The first unit of the newly incorporated Golden Gate Cinema Studios Corporation will be built at San Mateo, where a site composed of 105 acres close to the Southern Pacific railroad, has been selected and a plant to cost in the neighborhood of \$300,000 will be built.

Thirty-seven acres are to be utilized, according to present plans, for the erection of the nucleus of the plant. The remaining seventy-four will be retained for the expansion of the company's studio facilities. The site is said to be ideally situated for the purposes in view. It extends to the bay and is particularly adapted to the needs of the motion picture business.

## OLD CASE SETTLED

The Appellate Division of the Supreme Court last week, in a decision handed down in the case of the Brooklyn Majestic Theatre Company against the Vitagraph Company of America, held that the clause in the regular booking contract which forbids an attraction regularly booked in a theatre from playing at another theatre in the same city either four weeks before or eight weeks after the period booked, and imposes a \$3,000 penalty for violation of the provision, is legal and binding.

The Vitagraph Company made a counter claim in this action, contending that the clause in question did not apply to a motion picture and that it was in the contract only as the result of a mutual mistake in the clerical preparation of the agreement.

Justice Gavegan, in a separate trial of this counterclaim, dismissed it and handed down an interlocutory judgment in favor of the plaintiff, but the defendants took an appeal from this ruling which is now affirmed, and thereby a most important point in law affecting the booking contract is settled.

The Brooklyn Majestic Theatre Company brought a suit in the Supreme Court against the Vitagraph Company, in which it was charged that the defendants had booked a feature picture, entitled "Womanhood, the Glory of the Nation," for showing the week of April 16, 1917, on a 50-50 per cent. basis, but that within two weeks after the same picture was exhibited in another theatre at a 10, 15 and 25 cent scale, in violation of the booking contract. The clause in the contract provides that "Without the written consent of the party of the first part (the plaintiff) he (the defendant) will not allow said combination, star or any member of the company to play or to be advertised to play or perform at any theatre in said city during the time herein contracted for or six weeks before or eight weeks after or during the period contracted for."

A penalty of \$3,000 is imposed by the contract for every week that an attraction plays in violation of this clause and it was for the amount of this penalty that the suit was brought.

It is said that there are a number of other damage suits for breach of contract which depend upon this decision.

## FOX BUYING IN CHICAGO

CHICAGO, Ill., June 14.—The Fox Film Corporation, of New York City, has leased from James F. Porter the land at 910-914 S. Wabash Avenue, for fifteen years, at an annual rental of 5 per cent on \$3,000 a front foot for the land and 10 per cent upon the cost of the building, it being impossible to give at the present time an exact estimate of the cost.

## START FUND FOR WIDOW

CHICAGO, Ill., June 14.—Plans have been completed by Maurice A. Chynowski, chairman of the board of directors of the Allied Amusement Association, for the collection of a \$10,000 fund for Mrs. William Mills, wife of the moving picture theatre manager, who was shot and killed resisting robbery at the Crawford Theatre.

## OUTING SET FOR JULY 24

The first annual outing of the Film Social Club will take place at Starlight Amusement Park on July 24th, the first anniversary of the club's being chartered. The club has 300 members. The club ball team has discontinued playing until that date. Jack First will have charge of the outing.

## BARTHELMESS TO MARRY

Richard Selmar Barthelmess, film star, is to marry Mary Hay Caldwell, also a film player, on June 18. Barthelmess is twenty-five and lives at the Lambs club and the bride is eighteen, living at 144 West 57th Street.

## CAPITOL BOOKS "PASSERS-BY"

Pathé has booked the new J. Stuart Blackton screen version of "Passers-By," Haddon Chambers' stage success, into the Capitol for the week of June 20. Herbert Rawlinson plays the featured part.

## F. P. L. AND KOPLARS BATTLE

ST. LOUIS, June 12.—The Famous Players Company of Missouri has filed a suit to enjoin the Harry Koplar interests from interfering with their management of the Arco Theatre, as a result of a controversy regarding the ownership and control of ten picture houses here.

Harry Koplar, Sol E. Koplar, Nat. C. Koplar, all of the Greater Amusement Company, Police Lieut. McKenna, Police Sergt. Geo. J. Brennan, Matthew J. Walsh, manager of the Arco, and George Carico, the watchman, are named as defendants.

Last week, it is said, representatives of the Koplar interests went to the Arco and attempted to get control of the theatre. In the disturbance which followed policemen ejected representatives of the Famous Players Company, it is alleged. The police placed Carico, the watchman, in charge. Matthew J. Walsh, the manager, is named as a defendant because he is aligned with the Koplars, it was explained by counsel for the plaintiff.

A. M. Frumberg, attorney for the Greater Amusement Co., denied that Famous Players has carried out its contract. He said that the money was to be paid on or before May 10, and that his client had not received "one cent in a property deal involving \$1,640,000," which, he said, was the price for the ten theatres.

According to Frumberg, the action in the Arco matter is the forerunner in an attempt by the Koplar interests to recover all of the theatres in the deal. He said that Cornwall's company has been operating these theatres since March 17. He said the Koplars intend filing suit to enjoin Famous Players from continuing in control. The theatres besides the Arco are the Kings, Pershing, Shenandoah, Juniata, Novelty, Lafayette, Gravois, Cherokee and Royal.

In the Famous Players' petition it is alleged that the contract specified that the three Koplars were to be employed by the plaintiff. Harry Koplar at \$7,500 a year, and the others at \$5,500 each, and that they have been receiving this compensation. Cornwall appears as co-plaintiff in the suit.

## BRYAN SUED OVER FILM

CHICAGO, June 13.—William Jennings Bryan, before leaving here, where he has been reporting the proceedings of the Republican National Convention, was served with papers in a suit in which George R. Dalton seeks an injunction restraining the former Secretary of State from infringing upon his copyrighted idea of producing a motion picture as an argument for prohibition. The picture was to be the dramatization of certain lectures in which Bryan was to appear as the hero.

Dalton claims an agreement was made under which he was to devote all his time to promoting and producing the picture and was to set aside 10 per cent. of the net proceeds to further the cause of prohibition under the direction of a commission to be appointed by Bryan.

Later, he asserts, Bryan refused to carry out the pact, demanding a modification under which he was to be paid for his services as an actor and was to receive 20 per cent. of the net proceeds. The clause about the commission and the 10 per cent. for prohibition propaganda, was abrogated.

Then, according to Dalton, another hitch arose. On March 18, 1919, Bryan demanded 37 per cent. of the proceeds and proposed that the financing be done by Edward F. Goltra, of St. Louis.

Before Dalton agreed to this change in the contract, he declares, he learned from Goltra that the financing was very uncertain. It was contingent on Goltra being able to recover from the Government \$160,000 penalty imposed upon the Hostetters Bitters Company for an alleged violation of the Internal Revenue laws.

According to the bill, Dalton expended \$12,000 on the proposed movie, and time and effort which he values at \$25,000.

"Defendant Bryan is a man of peculiar attainments," the bill reads, "possessing especial ability as an actor. The complainant is unable to obtain any other person of such ability."

## IN JAIL FOR POSING

SAN FRANCISCO, June 14.—Albert Beutch is in the city prison charged with violation of that portion of the penal code which makes it a felony to pose as another person and the police are attempting to fathom the prisoner's motive in signing up about two hundred young women to appear in a motion picture play which he represented to them was about to be produced by the Universal Film Company.

According to the police, Beutch represented himself at the booking office of Ives and Davis as Reeves Eason, of the Universal some two weeks ago, and, upon the promise of paying the booking office \$25, was furnished with a list of 200 men and women who have aspirations to become to engage for five weeks at the salary of \$6.00 a day and \$10.00 on Sundays.

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## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Henry and Lazelle have been signed for "Twinkle Toes."

Rodolph Spring is the new manager of Loew's American Theatre.

Marie Jansen Hayes sailed last week for a visit to South America.

Billy Wilson is having a new act written by Fred Rath and Al Dubin.

Mildred Cecil sailed on June 8 for Columbia, on a visit to relatives.

Althea Brown will be prima donna for "The Maids of America" next season.

Paul Barron has been engaged for the "Arabian Nights" show by Horace Golden.

Carlyle Blackwell is to be seen shortly in a vaudeville sketch, opening in August.

Victoria White was last week, added to the cast of "Lassie," at Nora Bayes Theatre.

Elsie Lavedau has been engaged by Billy Watson as prima donna for next season.

Helen Murphy, a Chicago booking agent, is to be married this week to a Chicago broker.

Natalie Kingston, called "the Coast's prettiest girl" is to be seen in "Broadway Brevities."

Chic Sale, protean artist, is returning to vaudeville shortly after a lengthy stay in pictures.

Winifred Westover sailed last Saturday to fulfill her contract with a Swedish picture firm.

Bertha Hayden is suing her husband, Edward, for divorce, on the grounds of ill-treatment.

Herbert Corthell has replaced Sam Bernard in the cast of "As You Were" at the Central Theatre.

Lillian Rockley has been engaged by Ben Hastings for Pat White's show next season as prima donna.

Sam Bernard has left the cast of "As You Were" at the Central Theatre and gone to Mt. Clemens, Mich.

Vincent Sullivan has been placed under contract by Wilner and Romberg to be featured by them next season.

Mabel Bunyes, who recently appeared in "See Saw," was married last week to Frederick J. Hewer, a non-professional.

Robert Hurt, of the Morgan Dancers, has secured a divorce from Sylvia Kennan Hurt, on the grounds of desertion.

General Pisano, sharpshooter, has returned to the agency end of the business and will establish offices in New York soon.

Nora Bayes may return to vaudeville this Summer under a new proposition made her calling for \$2,500 a week as salary.

Horace Goldin has been booked by Bill Lykens for a route, through Eddie Darling, and opens at the Orpheum, Brooklyn, June 5.

Fay Bainter, who has been appearing in "East is West," continuously for the last eighteen months, will sail for Europe shortly.

Harry Girard has become organist at the new Pantages Theatre, Los Angeles, having quit his act "The Luck of a Totem."

Loretta McDermott and Eddie Cox, who were recently married, are to do a new act shortly, booked by the Ray Hodgdon office.

Sam Pearlman, who arrived recently from Chicago, has been engaged for the Parkway Palace Revue, Brooklyn, placed by Hal Lane.

Sid Gilbert will give up his musical engagements and devote his time to the practice of medicine, having lately obtained a degree.

Fannie Albright has returned from a short season of musical stock at Mobile and starts to rehearse for Izy Herk's "Jingle Jingle Girls" in July.

Frank Fogarty, one time vaudevillian and now secretary to Borough President Reigelman of Brooklyn, is recovering from an attack of typhoid fever.

Ban-Joe Wallace is now booking acts at the Venetian Gardens, Montreal, and has placed a revue to open at the Century Roof, Ottawa, in two weeks.

Bert Sherman just returned from New Orleans after a nine months' engagement and opens with his Brunswick Jazz Band in Pittsburgh the 19th of this month.

Harry Hines, Lloyd and Wells, Marie and Mary McFarland and Will Oakland have had their Keith time cancelled because they played opposition Sunday dates.

John G. Kent, manager of the Canadian National Exposition, held in Toronto annually, arrived here last week in search of attractions for the forthcoming exposition.

Tom Kelly, Claude Kelly, Madeline Rowe, Lorenz Gillette, Harry Hume and Hazel Marshall, have been engaged by Dr. Maxim De Grosse for his musical comedy company in San Francisco.

Mr. and Mrs. John Lester, parents of the Lester Brothers, Harry and Burton, returned to America last week after a six years' absence in England. They will spend the Summer here.

John Drinkwater, author of "Abraham Lincoln," has cabled William Harris, Jr., that the manuscript of his new play about Mary Stuart, Queen of Scots, is now on the high seas, bound for America.

Marie Francis, daughter of the late William Francis, who used to be the late Charles Frohman's general musical director, has been appointed assistant musical director for "The Night Boat" at the Liberty Theatre.

Pete Mack, who had a nervous breakdown, and has been recuperating on Long Island, expects to return to his desk next week. During his absence his books were taken care of by Lew Golder, assisted by Gertrude Surridge.

Ed Daly, who was with the Jacobs and Jermon burlesque attractions all season, is spending his vacation at his home in Reading, Pa., where he has embarked in the sign painting business, which he will pursue until the burlesque season begins again.

Gail Wyer, last season's "straight" man of the "Sweet Sweetie Girls," who is now working the Loew Time around New York, will next Fall do the same act he is now doing with Max Field, with Tom Howard, last season with the "Kewpie Dolls."



### FILM CLUB TO BREAK UP

The passing of the Knickerbocker Hotel has meant, also, the passing of one of the picture industry's most exclusive and influential organization, the Motion Picture Business Men's Club.

The club had a two years' lease on its quarters in the hotel, and had recently taken an extension at a rental of \$1,500 a month, which had been paid up to September. When James Regan sold the hotel, the board of governors was informed and asked to sell the lease, \$5,000 in cash being offered and accepted.

Many of the members were displeased with this settlement. Membership in the club was exclusive and came high, a life membership costing \$2,500 and dues \$250 a year. Members who paid life membership and those who invested money in the club are being refunded, dollar for dollar.

Among the members of the club are William A. Brady, Percy Waters, Jules Brulater, B. S. Moss, Richard W. Rowland, C. F. Zittel, Adolph Zukor, W. R. Hearst, Paul Brunet, and J. Stuart Blackton.

### DOUG AND MARY SAIL

Douglas Fairbanks and Mary Pickford, his wife, sailed on the *Lapland* last week to enjoy a deferred honeymoon pleasure trip.

When the *Lapland* reached Sandy Hook, a flying boat of the Aero-Marine Company, dropped four dozen American Beauty roses which were caught by Fairbanks. They expect to return in about five weeks.

### STANLEYS PUTTING UP ANOTHER

PHILADELPHIA June 12.—A new theatre will be built here on the site of the Bingham Hotel, by the Stanley Company of America, which says it will be the largest motion picture palace in the city. An office building will be erected in connection, at the corner of Eleventh and Market Streets.

### CITY THEATRES

#### REPUBLIC

Theatre, 42d St. W. of Broadway. Evs., 8.30. Mats. Wed. & Sat., 2.30.

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in a New Comedy by Avery Hopwood

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Theatre, West 42nd Street. Evs., 8.20. Mats. Wed. & Sat., 2.20.

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Harry Fox & Co., with Beatrice Curtis, Eva Shirley & Co., "Dainty Marie" Meeker, Morris & Campbell, The Sharrocks, Kramer & Boyle, Maude Earl & Co., Donald Sisters, and William Seabury & Co., in "Frivolous."

### ABRAMS HEADS "BIG FOUR"

The United Artists Corporation, "The Big Four," held its election last week during a meeting of the board of directors presided over by Mary Pickford. Hiram Abrams was elected president of the company, of which he has been general manager.

The board of directors is composed of Mary Pickford, Mrs. Charlotte Pickford, Douglas Fairbanks, Charles Chaplin, who was absent, but was represented by his attorney, Nathan Burkan and Dennis F. O'Brien, D. W. Griffith, Hiram Abrams and Nathan Burkan.

Abrams has been one of the moving spirits behind the motion picture industry during the past fifteen years, and was chosen by Miss Pickford, Chaplin, Fairbanks and Griffith, at the inception of the "Big Four," to market their future product. To accept this duty he left the presidency of a large motion picture distributing organization and within the past year, as general manager of the United Artists Corporation has built up a strong organization for selling the Big Four product.

In years, Abrams is one of the youngest big business men in the country, he having been born in Portland, Me., February 22, 1878. At sixteen he decided that he might better continue his own education in his own way, and he became a traveling salesman for a large house manufacturing ladies' garments. Then the Victor Talking Machine began its advertising and sales campaign, and he joined the New England sales forces of that organization, later becoming its Portland jobber.

Upon the very inception of the United Artists Corporation he made it plain that there was only one way in which to dispose of the product of "The Big Four," and that was in an independent way, selling each picture singly and solely on its own merits. This progressive move, which has been cheerfully accepted by exhibitors all over the country, has been responsible for the success of his organization, of which he now is made president.

### MOTION PICTURE DIRECTORY OUT

The Motion Picture Directory Studio Guide and Trade Journal for 1920, issued yearly by *The Motion Picture News*, has made its appearance. The issue contains information regarding picture studios, photos, a list of picture producing firms, biographical sketches of every one connected with the picture industry, photographs of leading producers, directors and stars, a directory of newspapers that cater to picture fans and exhibitors all over the country. The volume contains 534 pages and is handsomely bound and printed.

### RUSHING R & C STUDIO

Details of the new \$500,000 motion picture studio which the Robertson-Cole company is building in Los Angeles were announced last week.

Work on the studio, which will be located near the Brunton establishment, has already been started and its completion is expected early next Fall. The building will contain at least ten stages.

The first picture that will be made in the new studio is "Kismet," with Otis Skinner. Other stars who will work in these studios include Sessue Hayakawa, Edith Storey, Lew Cody, Pauline Frederick and Dustin Farnum. The new Arsene Lupin pictures will also be made there.

### "SOME WILD OATS" LOSES

The application of the Social Hygiene Films Company of America, Inc., for an injunction restraining John F. Gilchrist, Commissioner of Licenses, from interfering with the presentation of the motion picture "Some Wild Oats" at the Harris Theatre, or elsewhere, was denied by Supreme Court Justice Thomas F. Donnelly, last week, who said that the commissioner had acted within his authority, according to a city ordinance.

### "TARZAN" TO RUN ON

"The Return of Tarzan" will continue its run at the Broadway Theatre indefinitely. "The Servant Question" with William Collier, has been changed to a later date.

### MADELAINE TRAVERSE SET

LOS ANGELES, June 12.—Madeline Traverse, who recently left Fox, is reported to have organized her own film producing company. Several New York business men are said to be behind the venture. It is further reported that Miss Traverse's services are tied up for two years, and that in that period eight productions will be made. The first will be an original story by Sam Merwin, upon which work will start in September.

### FILM FLASHES

William Worthington is at work on a new picture called "The Heart Line" for Gibraltier. Gelleff Burgess wrote it.

Louis Francis Brown, general manager for Burton Holmes, has gone to Bermuda to make two Paramount-Holmes pictures.

Harry Weiss has secured the rights for Illinois and Indiana for all Capital Pictures.

Marguerite de la Motte, Hampton star, has been loaned to Vitagraph for one picture, and will come to New York to take several scenes.

Perry Evans and David Abel have become members of The American Society of Cinematographers.

Lyle Babcock is now director of Clara Kimball Young pictures art department.

Finis Fox has returned from a two months' trip to Metro's western studio and is at work on a scenario called "The Turning of the Worm."

Chester Franklin, director of Fox "Kid Pictures," is now directing for Realart.

Christy Cabanne has just completed a feature with Bessie Barriscale as the star.

Edward T. Lowe is in charge of Garson Pictures scenario department.

Lloyd Ingraham has been chosen to direct "Twin Beds" for First National.

Carmel Mayers, after a year's absence, is back at Universal, at work on "In Polly's Trail" under Rollin Sturgeon.

Ralph Lewis has been engaged for "Outside the Law," a Universal picture to feature Priscilla Dean.

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by

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Vaudeville Routines Arranged.

"Whispering Smith," by Frank Spearman, has just been completed by George L. Cox of the American Film Company.

E. F. Warren will support Priscilla Dean in "Outside the Law."

Donald Crisp, who is directing for Monroë Salisbury, will have the services of Ira H. Morgan, cameraman for King Vidor, who has been loaned for one picture.

E. Richard Schayer, formerly with the Goldwyn Corporation, has joined the Benj. H. Hampton scenario department.

The suit against the Arthur Beck Serial Producing Company, by Joseph W. Farnham, for money due him on work connected with "The Isle of Jewels," has been settled out of court.

Oscar A. Price and Fred B. Warren, of the Associated Producers, Inc., returned to New York recently after a trip to California. Warren left for the convention at Cleveland, after spending twelve hours in the city.

The American Society of Cinematographers has launched a campaign for the establishment of a course of motion picture photography in the larger universities.

"Madonnas and Men," the Jans special feature, was given its premiere showing at the Forty-fourth Street Theatre on last Sunday night.

Paul Chalfin, interior decorator, has been placed under contract by the Famous Players-Lasky Corporation to design settings.

"So Long Letty" is the first of the Christie specials to go into rehearsal.

The negative of "The House of Whispers," J. Warren Kerrigan's ninth production for Brunton, has been sent to New York.

Helmar Walton Bergman, who has joined the Realart's scenario staff, has completed Bebe Daniels' starring vehicle, "You Never Can Tell," by Grace Lovell.

"Athalia," a Sydney Franklin production in which Sylvia Breamer appears, has been completed and shipped East.

Franklin Farnum will appear in a series of Western five-reelers for Selig. Genevieve Berst will play opposite Farnum and Otto Lederer will direct.

Wallace Worsley will direct the forthcoming new picture produced by Goldwyn, in which Madge Kennedy will appear.

Betty Compson's first production directed by Arthur Rosson, will be named "Prisoners of Love" instead of "The Test," as originally planned.

Molly Malone has been signed under a long term contract by Goldwyn.

Muriel Ostriche has returned to the screen after an absence of a year due, partially, to illness.

Wallace Worsley, Goldwyn director, who has been working at the Culver City studios, is coming East to make his next production, "The Highest Bidder."

Clayton Hamilton has signed a long term contract with the Goldwyns to write original stories and continuities.

George D. Baker, director for the "Cosmopolitan Productions," will take with him on his trip to California this month Marlon Davies, Anders Randolph, Norman Kerry, Edith Shayan, John Charles and Earl Schenck.

Van Dyck Brooke will appear for the Cosmopolitan Productions in Samuel Merwin's "The Passionate Pilgrim."

The rights to the Radin Pictures, "Zip" comedies, have been purchased by The Exhibitors Film Company of Pittsburgh, which has also secured "The Real Star Dramas."

Geraldine Farrar, in her first Associated Exhibitors Production, "The Riddle Woman," to be released by Pathe, will be supported by Frank Losee, Adele Blood and Montagu Love. Edward Jose will direct the piece.

"The World and His Wife," in which William Faversham appeared on the spoken stage, has been prepared for the screen by Frances Marion. Alma Rubens will be featured, others in the cast being Montagu Love, Pedro de Cordova, Charles Gerard, Gaston Glass, Byron Russell, Margaret Dale, Mrs. Allan Walker and a company of twenty-two Spanish dancers, the whole being under the direction of Robert G. Vignola.

Arthur Butler Graham has been awarded a judgment of \$2,175.19 against the Nicholas Kessel Laboratories, Inc.

H. S. Lavner has resigned as exploitation manager for the W. W. Hodkinson Corporation.



John Sainpolis will play the title part in "The Great Lover," written by Leo Detrichstein, when that piece is filmed by the Goldwyn company.

Herbert Standing is recovering steadily from his recent street car accident.

Rose Curland has left the Galveston Post and accepted an editorial position with the Hollywood Motion Picture Company.

Virginia Pearson will return to the screen in a play selected by her husband, Sheldon Lewis.

Fritzie Brunette will appear in the stellar role in "Shadows of the Past," to be produced by the Doubleday Production Company.

The Universal will produce a five-reeler built around the life of the Royal Northwest Mounted Police in Canada.

Don Kahn is writing comedies for the Universal. He was formerly with Puck and Judge.

Alexander Oumansky has been engaged by S. L. Rothapfel to direct the ballet numbers at the Capitol. Oumansky was formerly ballet master at the Metropolitan Grand Opera House.

The Jack London story, "God of His Fathers," will be presented by the Metro under the title of "God of His Country," directed by Edward Sloman.

William De Mille's next production will be "Footlights," a Saturday Evening Post story.

J. Frank Hatch has been sued in the Supreme Court by Herbert H. Yudin for \$100,000 damages, as the result of an alleged assault.

Henry King has been assigned to the direction of an H. B. Warner feature.

Blanche Sweet's latest picture, "Leona Goes a Hunting," is ready for release.

William Desmond's new picture, "Far From Make-Believe," has been renamed "A Broadway Cowboy."

Henry Kolker will direct the next production of the National Picture Theatres.

The First National has taken over two more floors in the building at 6-8 West Forty-eighth street.

Harry Candless and William B. Laub have begun editing Tex O'Reilly's new picture, "Crossed Trails."

Hugo Ballin's first independent production will be "The Honorable Gentlemen," by Ahmed Abdullah.

Burton George and his company have returned from Banff, Canada, where they have been making a Selznick picture.

James Cruze will direct Wallace Reid in "The Charm School."

Edward Le Saint will, hereafter, direct all Shirley Mason pictures.

Faxon M. Dean and Bert Doris, cameramen, have arrived in New York to assist in the production of "The Frontier of the Stars."

Thomas Melghan has arrived in New York from Cleveland to make "The Frontier of the Stars," under the direction of Charles Giblin.

Charlie Chaplin may, according to reports, go to France at the expiration of his contract with the First National, to produce for the United Artists.

Mike Lewis, district manager for the Famous Players in Kansas City, arrived in New York last week and will remain a short time.

Pearl White is at present making her third production at Pineville, Kentucky, for William Fox. Richard C. Travers and J. Thornton are supporting her, under the direction of Charles Giblin.

Mrs. Sidney Drew has finished her fourth comedy for the Pathe in Chicago. The fifth will be made in New York.

"Good References" is the title of the seventh picture in which Constance Talmadge has appeared for the First National. Roy Nell directed it.

I. J. Martin, Neil McGuire and Warren A. Newcomb, all of whom were formerly connected with Thomas H. Ince as title experts, have been engaged to do special titles for "The Isle of Destiny."

Felix Goldfarb has joined the sales force of the Climax Film Corporation. He recently resigned from the Robertson-Cole sales force.

M. Lowell Cash has been added to the Selznick publicity staff. He was formerly in the publicity department of the Arrow company.

Jack Keegan has joined the First National's publicity department.

Hortense Saunders has been placed in charge of studio publicity of the Selznick Fort Lee studios.

Van Dyke Brooks has been signed to appear in "The Passionate Pilgrim."

Owen Moore in "The Desperate Hero," William Collier in "The Servant Question" and Eugene O'Brien in "The Figurehead" will be released by Republic and Select during the month of June.

Tom J. Geraghty will be in New York for the opening performance of "The Mollycoddle," for which he prepared the scenario.

J. C. Barnsty, of the British and Continental Trading Company, has returned to America after visiting Holland and other continental countries. He will remain in New York, with offices in the Candler Building and is interested in a new company, to be known as the J. Lundin Photoplay Company, which will distribute American film products in Scandinavia.

Robert G. Vignola is directing "The Passionate Pilgrim," newest Cosmopolitan Productions picture now being made from Samuel Merwin's story of the same title.

The Rialto Film Exchange, of Philadelphia, has bought the Eastern Pennsylvania and Southern New Jersey rights to "Captivating Mary Carstairs." Joe Brandt, of the National Film Corporation, arranged the deal.

Colleen Moore is to be featured in a screen adaptation of "So Long Letty," in which Grace Darmond, T. Roy Barnes and Walter Helms will be also seen.

Ralph Block, Goldwyn foreign agent, returned from London last week.

"Any Old Port," a Rolin comedy, will be released by Pathe, June 27.

H. B. Warner's first picture for Pathe will be a Jesse D. Hampton production, "One Hour Before Dawn."

J. Harrison Edwards, author and director of the first Sterling Feature Pictures, Inc., production, "The Fighting Kentuckians," has arrived in New York and is engaged in editing and putting the picture into shape to be shown.

Betty Compson, having finished "Prisoners of Love" will soon begin work on a new picture at the Brunton Studios, Los Angeles.

Dennison Clift is to make a tour of Europe, during which he will produce two pictures. He sails June 26.

"The Great Redeemer" is to be distributed by Metro as a special and will be on the fall release schedule for September.

Manfred and Jacques Malkin are going on a visit to Europe in behalf of Lundy and Turnbull.

#### WEBER AT SARANAC LAKE

Joe Weber left New York last week for Saranac Lake where he will spend his vacation this Summer.

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## P. GEORGE

### "THE MUSICAL CHEF"

This week (June 14) American, New York, and Victoria, New York

#### "THE RESTLESS SEX"

Stephanie.....Marion Davies  
Jim Cleland.....Ralph Kellard  
Oswald Grismer.....Carlyle Blackwell  
John Cleland.....Charles Lane  
Chiltern Grismer.....Robert Vivian  
The Child Stephanie.....Etna Ross  
The Boy Jim.....Stephen Carr  
Marie Cliff.....Vivian Osborne  
Helen Davis.....Corrine Barker

Story—Picturized from the novel by Robert Chambers, directed by Robert Z. Leonard, and produced by Cosmopolitan Productions.

#### Remarks

It would be interesting to know, even approximately, how much money Cosmopolitan Productions, owned by W. R. Hearst, has lost trying to put Marion Davies "over" as a screen star. Because, if one did, they could form a pretty fair estimate of the gameness of the big newspaper owner, the opinion of the reviewer being that, if his quality in that direction is to be judged by the money reported unsuccessfully spent in that direction, he must be a very game man.

"The Restless Sex" is another attempt to make Miss Davies a stellar film attraction. But, like the previous ones, it will be a miracle if it succeeds. Not because the picture, as a production, is not there, for it is; but simply because Miss Davies is not there.

The story, with which most every reader of modern fiction is familiar, was much better in book form than on the screen, for the reason that, between covers, its paucity of real action and vital incident could be better hidden behind a wealth of words. Robert Leonard, however, has done very well with it, selecting a most capable cast and producing one of the most gorgeous pageant scenes witnessed on the screen in many a day. Money has been unstinted on this scene and, with the splendid acting done by everyone in her support, it is too bad that Miss Davies could not rise to do the stellar honors as they should have been done. Her work, however, is very colorless, except one choose pale pink to designate it, possessing neither thrill nor throb, never ascending nor descending. Somehow, one imagines that she is continually listening for the director's voice. At only one point did she show a flash of the intensity of which a genuine star is capable and that was when, looking through the crowd at the pageant, she beheld the face of her brother, whom she believed to be in Europe. She exclaimed, "Oh, Jim," and her face lighted up in a regular American-girl manner. In another instant, though, the illusion she had created was lost and never regained.

That Miss Davies is beautiful nobody can justly deny. But the day when beauty alone can gain a following among film fans is gone forever. Now-a-days they must do something.

The trouble with "The Restless Sex" is that Miss Davies is too restless.

#### TREASURERS ELECT OFFICERS

James H. J. Scullion, for the last twenty years president of the Treasurers Club of America, resigned recently on account of ill health and Jed. F. Shaw has been elected in his place. Harry B. Holmes is vice-president and Leon Spachner auditor.

#### "BELLE OF NEW YORK"

George Lederer's production of "Molly Darling," it was learned last week, is a revised version of "The Belle of New York."

#### SOUSA INTO AUDITORIUM

CHICAGO, Ill., June 14.—Sousa's Band, following its four weeks' engagement at the New York Hippodrome, will come to this city for a series of concerts, establishing itself at the Auditorium Theatre.

#### GERMANS BLAME "AMERICANISM"

BERLIN, Germany, June 13.—The German stage is passing through its most critical period as a result of a menace described by Teutonic theatrical producers as "Americanism" or "art for amusement's sake, and not for art's sake."

Managers are everywhere lamenting this post-war attitude of the nation's theatre-going public toward the more serious dramatic works, and the latter's demand for light and trivial entertainment.

In addition to this, excessive taxation, levied on all places of amusement and amounting to something like fifty-five per cent of the gross revenue, together with heavy running expenses, are making the burden of the dramatic producers a hard one. More than sixty first-class theatres have been forced to close their doors in the last few months.

#### DEATHS

**GEORGE H. BROOKS**, variety and theatrical agent, died at Clintonville, Margate, England, on May 18. At one time he was acting manager at the Comedy Theatre, Manchester, in which city he commenced his vaudeville agency. He later went to London, where, for the past twenty years, he conducted the Brooks Musical and Dramatic Agency.

**IRENE LUCILLE**, of the vaudeville team of Harcourt and Lucille, died of ptomaine poisoning in New York last week. The body was taken to Mt. Vernon, Iowa, for burial. The deceased was twenty-four years old and played in vaudeville in an act known as "Assorted Dainties."

**HARRIET CALLAN**, an actress, and wife of John Callan, stage manager for "See Saw" and other Henry Savage productions, died last week after a brief illness.

**L. J. BEAUCAMP**, of Hamilton, O., for over forty years a prominent Chautauqua lecturer, died suddenly at Milton, Ia., on Saturday last. He was known on the lecture platform from coast to coast.

**GEORGE A. BROWN**, member of the old Boston Opera Company and well known in operatic circles, died at his home in Providence, R. I., on June 12th, aged 81. He claimed to be descended from Roger Williams. His wife and daughter survive him.

**ROSA RAND**, known in private life as Mrs. Arthur Haynes, died last week in Baltimore. She had appeared with Edwin Booth, Joseph Jefferson and Frank Mayo. She started her career at the Holliday Street Theatre.

**DONALD BAYLIS**, an English singer and actor, died last week at the age of thirty-seven.

**AURELLE SYDNEY**, a well known British film star, known as "The British Serial King," died recently in Madrid from smallpox. He was popularly known as "Ultus," a character he created on the screen.

**DELLA SMITH**, wife of Barney Ferguson, died last week at the age of sixty-two. In her day she was a famous serio-comic and male impersonator and appeared with McIntyre and Heath in the early seventies. She was married to Ferguson in 1875, after which they toured Ireland, Scotland and England. Eight sons and two daughters were the result of the union.

**CHARLES WARREN MAPES**, manager of Rockaway Park, New York, dropped dead of heart failure while dancing at the Palm Garden Saturday night last.

#### LETTER LIST

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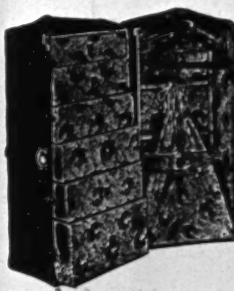
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